A

CATALOGUE

OF

PICTURES,

COMPOSED AND PAINTED

CHIEFLY BY THE

MOST ADMIRED MASTERS

OF THE

ROMAN, FLORENTINE, PARMAN,
BOLOGNESE, VENETIAN,
FLEMISH, AND FRENCH SCHOOLS.

IN WHICH

MANY OF THE MOST CAPITAL
ARE ILLUSTRATED BY DESCRIPTIONS,
AND CRITICAL REMARKS.

HUMBLY OFFERED TO THE

IMPARTIAL EXAMINATION OF THE PUBLIC,

BY

ROBERT FOULIS.

IN THREE VOLUMES.

VOLUME II.

LONDON:
SOLD BY T. CADELL AND P. ELMSLY
IN THE STRAND.
M.DCC.LXXVI.

VOLUME II.

A Continuation of the ROMAN School,

CORREGGIO, and other Painters of the PARMA School,

The CARACCI's, and their Disciples, of the BOLOGNESE School,

TITIAN, and other Painters of the VENETIAN School.

EARLY PICTURES.

THE

VIRGIN and CHILD,

PAINTED on copper; each of them having a crown on their head. This picture was done by one of the Greeks who came into Italy, and inſtructed the Italians in the art of painting.

A Gentleman of learning and taſte, who travelled in Greece, aſſured me he had ſeen there pictures in this manner ſtill preſerved in churches.

The dimenſions are, one foot ſeven inches in height, by one foot one inch and three fourths in breadth.

AN
ALTAR-PIECE,

On Wood.

THIS picture is very antient, in the ſtile of Cimabue, and ſeems not confined to one point of time; the hero of the picture appears firſt giving charity, repreſented as a young man; and at laſt, when old, as a Pope upon horſe-back, with his attendants.

There is a great picture of a ſimilar compoſition deſcribed by Vaſari in his life of Cimabue.

The dimenſions are, three feet and half an inch in height, by two feet four inches and three fourths in breadth.

THE

ADORATION of the MAGI,

Painted on wood by PERUGINO.

THE background of the picture is enriched with a great variety of architecture.

At the extremity of the right side of the picture, there is a figure in black, with a cap, and a dog by him of a white colour. This is probably the portrait of the painter.

The dimensions are, one foot and three fourths of an inch in height, by one foot four inches and an half in breadth.

THE

HEAD of JOHN the BAPTIST

IN A CHARGER,

By LEONARDO DA VINCI.

THE dimenſions are, one foot one inch and three fourths in height, by one foot ſeven inches and one fourth in breadth.

THE

VIRGIN AND CHILD,

With St. CATHERINE;

Painted on wood by LEONARDO DA VINCI.

THE dimenſions are, one foot ten inches in height, by one foot five inches and an half in breadth.

ST. JOHN the BAPTIST, a Child,

RECEIVING

Our SAVIOUR'S BENEDICTION;

By LEONARDO DA VINCI.

St. John's hands are ſtretched out, and folded; his right knee is upon the ground; his left bended, is ſupported by his foot, which reſts upon the ground.

Our Saviour ſits upon the ground; his right hand lifted up, his two forefingers pointing forwards, being the uſual form of benediction, leave no doubt about the ſubject; his left hand reſts upon the ground; his feet croſs

one another; in the foot that is under the other, the ſole is ſeen; and in the foot above, the upper part of the foot. Our Saviour is ſeen in profile, and St. John nearly ſo.

Behind our Saviour is the Virgin; her left hand tenderly ſupports our Saviour; her right is ſtretched out, pointing to St. John with her forefinger, and her ſecond finger and thumb curved, touch one another.

The character of the St. John is the ſimplicity of a child; the character of our Saviour divine authority; the pointing of the Virgin marks the intention of the painter to underſtand by the benediction St. John's being au-

thorized to proclaim the glad tidings.

Theſe figures have been painted on four ſeparate pieces of cloth. The back-ground repreſents a wilderneſs.

The dimenſions are, three feet two inches in height, by two feet ſeven inches and an half in breadth.

THE VIRGIN AND CHILD, BY LEONARDO DA VINCI.

THE drapery of the Virgin is red and blue. The Child is naked; his right hand lifted up, in the attitude of bleſſing, ſupported by the right hand of the Virgin; and her left hand under the Child's arm, ſupports the body leaning that way. Her head reclines toward the left, and near a full view of the face.

The face of the Child is likewiſe near a full view, but a little

turned toward the left. The body turns gently toward the right. The Child is ſitting on his mother's knee.

The dimenſions of the picture are, one foot nine inches and three fourths in height, by one foot ſix inches in breadth.

THE FINDING OF MOSES BY PHARAOH'S DAUGHTER,

By LEONARDO DA VINCI.

THERE are ſix figures in the picture. In the middle of the picture is Pharaoh's daughter crowned. Her eyes are ſhut in meditation; her left hand is upon her breaſt; her right ſtretched from the elbow; the hand open, and the thumb and fingers bent.

On the right hand a maid, ſeen in profile, preſents the child to Moſes' mother, who ſtretches

out the right hand towards the child. Her breaſts are covered with a white drapery, and by their protuberant roundneſs mark the nurſe: the forepart of her right arm is ſeen, and the back of the left.

One of Pharaoh's maids ſtands behind her, leaning forwards and ſpeaking to her, ſeems to excite fondneſs for the child.

The back part of the picture ſeems to repreſent a bath, with a landſcape, and ſome buildings.

The colours of the drapery are broken; and the ſtrongeſt lights fall upon a bright yellow, orange, and white.

The dimenſions are, three feet in height, by three feet and half an inch in breadth.

THE VIRGIN AND CHILD, SAINT JOHN AND AN ANGEL, IN THE WILDERNESS.

THIS picture is an improvement of the one formerly deſcribed; the whole picture much enlarged, and every figure finiſhed in the higheſt manner.

The back-grround is altogether different from the other; it conſiſts chiefly of rocks of uncommon forms, with water.

The diſpoſition of the figures is much the ſame with the picture formerly deſcribed; only, in

place of the Virgin pointing, an angel points, and ſeems to look to the ſpectator with great joy and benevolence in his countenance; as if he ſaid, Behold the Child who one day will announce glad tidings to mankind.

The Virgin is in the centre of the picture; her right arm coming behind St. John, her open hand takes hold of him; her left hand ſtretches directly forward over the head of our Saviour, and is ſhortened in a maſterly manner; her countenance is beautiful; her hair equally divided; no drapery on her head; the expreſſion of her countenance is full of benignity, placid, and tranquil; her drapery is of ſilk

of three different colours; the largeſt part of the drapery is a blue mantle fixt on the breaſt with a broach, lined with ſilk of a browniſh colour; below it is a gown of a ſilver-like colour, but partaking more of the blue than of the white, lined with a bright yellow.

This picture is in high preſervation; no part of the carnation, drapery, or landſcape ſeeming to have altered; the ſhades of the carnation being painted with ultramarine, together with the quantity of blue drapery, gives the picture more of the violet than uſual.

The drapery of the angel is red cloth; turned up ſo as to co-

ver the upper part of the arm and ſhoulder; is a changeable ſilk, and ſeems to be an interweaving of green and gold, blended together with great delicacy; the lower part of the arm is covered with a drapery of fine lawn.

This picture is mentioned as being in France in the life of Leonardo da Vinci, placed before his book on painting. And this particular picture made a part of one of the oldeſt collections in France.

The dimenſions are, five feet and half an inch in height, by four feet and one inch in height.

A

BACCHANAL SUBJECT

Painted on wood by

MICHAEL ANGELO BUONOROTTI.

ON the foreground of the picture there is a young man naked, his back turned to the ſpectator, ſtretched upon the ground; his legs croſs one another; he leans upon his left arm, which goes into a piece of blue drapery; he holds up a cup in his right arm, into which two Cupids are pouring wine.

Cloſe by him, but further in the picture, is a young figure drinking from a large flaggon.

In the ſame line in the picture, is a male and female figure, both aſleep, as overcome with wine. Under the arm of the male figure is a veſſel lying on its ſide and open, commonly a ſymbol of a river-god.

Behind ſtands a figure firmly on one foot on the top of a wine-preſs; which ſeems to be a young Silenus.

Another naked figure holds him under the right arm; his left arm is ſtretched out with a cup in his hand; and his left leg and thigh is lifted up and ſtretched out.

Beyond him, on the left ſide, are ſome diſtant figures.

The dimenſions of the picture

are, one foot one inch in height, by one foot five inches in breadth.

PERSEUS AND ANDROMEDA;

A Picture on wood, by MICHAEL ANGELO, or JULIO ROMANO in his manner.

THE drapery of Andromeda is not inferior to Vandyke. The dimenſions are, three feet ſix inches in height, by two feet five inches in breadth.

The Subject commonly called

A PIETAS;

A Copy after MICHAEL ANGELO improved in delicacy of expreſſion by PARMEGIANO.

THE croſs is immediately behind the Virgin; to her right mount Calvary. The dead body of our Saviour is between her knees, ſupported by two angels without wings, each of whom hold an arm.

The countenance of the Virgin has a great expreſſion of grief and devotion; her arms are ſtretched out, and lifted upwards; her hands ſpread; her face is

ſeen in front; her eyes looking upwards, and her mouth open; the colour of her countenance is warm and ruddy.

The dimenſions are, three feet and half an inch in height, by two feet one inch in breadth.

LUCRETIA PUTTING THE SWORD IN HER BREAST.

A SMALL picture of great expreſſion; painted on wood by MICHAEL ANGELO.

The dimenſions are, one foot one inch and an half in height, by nine inches and an half in breadth.

THE SAME SUBJECT

Enlarged by the ſame Painter; and painted on cloth paſted on wood.

THE expreſſion of the picture is uncommonly great, as is alſo the relievo; the ſhades are deep.

Some connoiſſeurs think theſe two pictures ought to be aſcribed to Parmegiano; who frequently improved on Michael Angelo, by adding ſweetneſs to force of expreſſion.

The dimenſions are, two feet three inches in height, by one foot eight inches in breadth.

OUR SAVIOUR ON THE CROSS,

By Michael Angelo.

Mary Magdalene is at the foot of the croſs, upon her knees; her arms around the croſs; her right hand hanging down, and her left pointing upwards.

This picture is painted on wood; the dimenſions are, two feet ſix inches in height, by one foot eight inches and three fourths in breadth.

OUR SAVIOUR MOCKED AND BLINDFOLDED;

A FLEMISH Picture;

VERY old; probably near the beginning of the reſtoration of painting in Flanders. It has ſuffered a good deal of damage by time. The objects appear to be ſeen by the light of a fire.

The dimenſions are, two feet ſeven inches and an half in height, by two feet two inches and one fourth in breadth.

A REPRESENTATION OF A FAMINE.

An old GERMAN Picture.

A SCENE of miſery, exceeding unpleaſant; but fit to inſpire terror and pity.

This picture is aſcribed to the elder Goltzius; but it was probably painted before his time.

The dimenſions are, two feet ſix inches in height, by three feet five inches and an half in breadth.

The VIRGIN about to give ſuck to our SAVIOUR,

A Picture, on wood, by ALBERT DURER.

THE back-ground of the picture is a landſcape, containing a great variety of objects.

Joſeph is ſeen to the left of the picture; and the aſs feeding near the centre of the back-ground.

The dimenſions are, one foot four inches in height, by one foot ten inches in breadth.

SAINT LUKE PAINTING THE VIRGIN,

By ALBERT DURER, on wood.

THERE is a cabinet to the left of the picture, the door of which is open. Looking in at the door, you ſee an angel dreſſed in white, grinding colours by the light of a window: and in a remote corner of the room, an old man ſits reading, with a red cap.

The back-ground of this picture has been done with great labour, and is very learned in its perſpectives; it contains much minute finiſhing. A mirror hangs

with its back to a window, which reflects part of the oppoſite ſide of the room; this window contains various forms of glaſs; and one of the leaves being open, preſents diſtant buildings to view.

To the right of the window there is a deſk of a ſingular form; on the top of which are books and bottles; on the lower part, a baſket of fruit; and before the baſket a fly, the ſize of life, which deceives the eye.

Beyond this, a large vaſe of metal.

On the Virgin's left hand is a lofty pillar; beyond which is ſeen a pavement; beyond the pavement a water in which are ſwans; beyond the water, a ſtair and rail;

beyond this there is an open piece of ground, with buildings on both ſides.

On the right there is a ſign hung toward the ſtreet. In the middle of the ſtreet a magnificent fountain, at which a woman is waſhing. Two black friars are towards the right. The branches of trees that hang over a wall indicate a garden; and the friars a monaſtery.

Beyond this a long ſtreet, which terminates with a church; and beyond the church are ſeen mountains, green meadows, trees, and water.

The dimenſions are, three feet nine inches in height, by two feet eight inches in breadth.

THE PRODIGAL SON IN HIS RIOT;

A Picture by QUINTIN MATSYS, or, according to Tenniers in his Gallery, MASSEYS; who is ſaid to have been changed by the power of Love from a Blackſmith to a Painter.

THIS is probably one of the moſt capital of his works. The carnations are highly finiſhed, and the draperies rich and diverſified.

On a table, on the foreground, of light-coloured wainſcoat, ſtand

three veſſels of different forms: that to the right is filled with fruits of different kinds.

Further advanced, is a table at which they ſit. Upon a plate are alſo various fruits, and a cup of a gold colour; to the right of the cup is a book open, with muſical notes.

A woman, who ſits moſt to the right of the picture, holds this book with her left hand. She appears, by the attitude of her countenance, to be ſinging; the turn of her right arm and hand marks her attention to the tune. Her drapery is orange and green; her head is dreſſed with great care; and a little cap ſhe wears, ſeems wrought with gold.

By her ſits the Prodigal, with a round cap. He is thought to reſemble Henry VIII when young, and ſhe Anne Bullen.

At the other end of the table ſits a woman who holds a glaſs with wine in her left hand; her eyes are fixed on the prodigal, and ſhe ſeems intending to ply him with the glaſs if he quits the other.

By this woman is a man who plays on a German flute.

A woman employed to take the purſe, holds it up in her right hand, behind the prodigal and his miſtreſs; and puts her thumb between her two firſt fingers, as a ſignal that the purſe is taken.

Between this woman and the

muſician there is a face, the ſame with the Miſer at Windſor, that preſſes on the muſician's ſhoulder, and directs his fore-finger towards the purſe, to let him know their ſucceſs; and he ſeems to ſteal a look that way by the turn of his eye.

The woman that holds the glaſs is ſaid to reſemble Catherine Par; her face is ſeen in profile; her head is richly dreſſed, and with labour; the back part of her body is ſeen; her drapery is red; the linen of her ſhirt is fine; and a great deal of it ſeen on the arm that holds up the glaſs.

At the left ſide of the picture is ſeen the outſide of the tavern as a ſeparate little picture; the

women beating him away naked, and a woman throwing a pot upon him from a window. This little picture is only ſeparate from the other by a deep ſhade.

This picture paſſed at Paris under the name of Holbens; but the moſt experienced connoiſſeurs aſcribe it as above; only one Flemiſh painter, Mr. Lindoe, thought the picture ſo far ſuperior to Matſis and Holbens, that it could not belong to any of them; and that it was one of the richeſt compoſitions of Abraham Bloemart. It muſt be acknowledged it is rare to find ſo much grace in a German picture of that period.

The dimenſions are, three feet

two inches in height, by four feet four inches in breadth.

ADAM AND EVE IN THE GARDEN,

By HOLBENS.

ADAM receives the forbidden fruit. The dimenſions are, one foot three inches in height, by one foot two inches and an half in breadth.

AN

OLD HEAD;

Painted in a maſterly manner; and thought to be by MICHAEL ANGELO BUONOROTTI.

THE dimenſions are, one foot one inch in height, by ten inches in breadth.

A PICTURE

TAKEN FROM

THE ODYSSEY OF HOMER,

After ULYSSES returns to Ithaca.

A repetition, with changes, of one of the pictures painted at Fountainbleau by PRIMATICCIO and his aſſiſtants. Painted on wood.

ONE of his attendants bends his bow to ſhoot an arrow through ſeven oval rings fixed by handles in the ground.

A crowd of attendants, like ſailors, look attentively on.

Ulyſſes' back is towards the foreground of the picture; and

his legs, which are uncovered, advance beyond the handles that ſupport the rings; but the joints of his knees are curved where he expects the arrow to come; he holds up his drapery behind with his left hand to keep it diſentangled from the rings.

Telemachus is converſing with Ulyſſes; his face and forepart of his body is turned toward the foreground of the picture; he holds a ſpear in his left hand; and with his right he points to two figures in converſation in the right extremity of the picture. The one with a ſhield in her hand repreſents Penelope; and the other, by the dreſs and figure, Minerva.

Telemachus, taking Minerva for a lover of Penelope, excites the jealouſy of Ulyſſes, whoſe face is ſeen in profile, viewing them with a ſtern countenance.

This picture is one of thoſe painted by Primaticcio, a Florentine, and diſciple of Julio Romano.

By the failing of the plaiſter, theſe pictures are now gone; but there are prints after them by Van Thuldan. And in the print it is Ulyſſes that ſhoots; but this is an improvement, by which the jealouſy of Ulyſſes is introduced. This picture, with the improvements, is probably painted by Andrea del Sarto, whoſe manner it very much reſembles.

The dimenſions are, three feet eleven inches in height, by five feet two inches and an half in breadth.

ULYSSES,

After Shipwreck, carried by the NYMPHS, who ſuppoſe him dead.

IN the right of the picture two nymphs are puſhing off a veſſel with poles.

The nymphs, who carry Ulyſſes, are very tall; their necks long, in the taſte of Parmigiano.

The compoſition, from which this picture was taken, was paint-

ed by Primaticcio at Fountainbleau.

The dimenſions are, three feet eleven inches in height, by five feet two inches and an half in breadth.

ULYSSES,

In great fury, kills the SUITORS of PENELOPE, excited by TELEMACHUS.

A GROUP of Penelope's maids are looking on. One of them paſſionately laments the death of a young man. Another maid points at her, as having diſcovered the private cauſe of her grief.

The bodies of men ſlain by Ulyſſes lye dead upon the ground. Upon the foreground of the picture there are two dead men lying; one of whom is ſeen in front; the other, a back view.

The compoſition, from which this picture was taken, was alſo painted by Primaticcio, at Fountainbleau.

The dimenſions are, three feet eleven inches in height, by five feet two inches and an half in breadth.

THE ADORATION OF THE MAGI;

An Altar-piece of the Venetian School; painted on wood near the beginning of the reſtoration of painting.

A compoſition conſiſting of ſix figures. The background is a repreſentation of ruins.

The dimenſions are, one foot nine inches in height, by one foot three inches and an half in breadth.

THE VIRGIN AND CHILD, WITH St. CATHERINE and the Ring.

A Picture by CORREGGIO.

THE drapery on the head of the Virgin is linen; her robe is red, and her mantle blue; ſhe ſits in a chair, and is ſeen in profile.

The Child has a ring in his right hand; his face is ſeen full, declining towards the left.

The light of the picture is obliquely from the right; and falling upon the right ſide of the cheek and neck of the Virgin,

leaves the forepart of the face in ſhade.

A light, ſuppoſed to come between the left ſide of the Virgin's face and the Child, illuminates the Child's face, falling more ſtrongly on the upper part, and on the right ſide.

The expreſſion of the Child is peculiar to this picture, and no leſs excellent than ſingular.

The light coming from the right, to which St. Catherine is turned, falls upon the left ſide, which is ſeen in profile; her robe is yellow, and her mantle approaching to green.

There is an antient engraving of this compoſition by an engraver of the name of Michael An-

gelo; but this engraving is not done from this picture, but from one later of the same master. In the engraved picture there is a landscape added, which makes the background; and the face of the Child is fully seen; being more removed to the left, and thereby entirely detached from the face of the Virgin.

The dimensions are, two feet four inches and three fourths in height, by one foot eleven inches in breadth.

MAGDALENE READING,

By CORREGGIO.

THE fore and back ground of this is different from the picture in the late King of Poland's collection.

The dimenſions are, eleven inches and an half in height, by one foot two inches and an half in breadth.

ANOTHER MAGDALENE READING,

By the ſame Painter.

THE ſize of this picture is larger than the former, and the proportion of its breadth to its height greater.

The landſcape in the fore and back ground is different from the other pictures by Correggio on this ſubject; the Magdalene after a different model; and the figure larger in proportion to the ſize of the picture.

The dimenſions are, one foot two inches and an half in height, by two feet three inches in breadth.

St. CATHERINE READING,

By CORREGGIO.

SHE holds in her right hand a book open; and in her left, the palm of martyrdom; which reſting upon the wheel, ſupports the right hand.

The light comes from the right obliquely downward, enlightens the brow, and all the right ſide of the body down to the elbow.

The fingers behind the book are in the ſhade; but the light falls obliquely on the back of the left hand and fingers.

The expreſſion of this picture is naïve and modeſt; the aſpect pleaſing, and the air graceful.

The dimenſions are, two feet three inches in height, by one foot eleven inches in breadth.

LOT and his DAUGHTERS,

By CORREGGIO.

THIS picture is painted on wood, highly finiſhed, and with that ſmoothneſs of ſurface for which Correggio was remarkable. The folds of the draperies are equal to thoſe of Raphael in his beſt diſpoſition.

Lot is ſeen in profile; his drunkenneſs appears in his eyes, and in the fluſh of his face; his head and neck are uncovered, and

the upper part of his head is bald; his robe is of a ruſſet colour, and his looſer drapery a light yellow ſilk; the toes of his right foot reſt upon the ground.

One of his daughters ſits upon his left knee; her right arm is round his neck; and the tips of her thumb and fingers touch a little below it. His right hand folding upward from the elbow, falls below her left breaſt. In her left hand, which is lifted up from the elbow, ſhe holds a glaſs; the upper part of her drapery is green, and the lower red; her right foot is ſeen in front uncovered. The form is elegant, and the painting thoroughly finiſhed.

Her ſiſter is behind Lot at a

little table covered with a linnen cloth; and she holds a plate with both her hands, containing grapes of a red and green colour, ready to be pressed. Her drapery is yellow.

By the foot appears the end of a trunk covered with a piece of drapery of the same colours, but of a lighter red. And further behind in the picture is a distant representation of Lot's wife, looking back towards Sodom, which is all in flames.

The dimensions are, three feet six inches and an half in height, by two feet five inches and an half in breadth.

THE

GRACES DISARMING CUPID,

By CORREGGIO, on wood.

THE ſcene of the picture is landſcape. The Grace on the right ſide of the picture is pulling the arrow from him with the forefinger and thumb of her right hand; her head is uncovered, except a garland of flowers; her looſe red drapery covers only the tip of her ſhoulders, and falls behind, flowing looſe. All the forepart of her body is naked to the toe, except what is covered by the ſpread wing of Cupid, and

his arm pulled along by the arrow. The forms and proportions of this figure are elegant.

Cupid weeps, and is held by the Grace in the middle, who has a ſtraw-coloured looſe drapery coming over her head; the left wing of Cupid covers her breaſt.

The third Grace holds up the quiver above her head, which is turned toward the right of the picture; but ſo, that the face is leſs ſeen than in profile. The back of this Grace is ſeen, and a little of the left ſide. A piece of looſe drapery, extremely thin, falls over her right ſhoulder, behind and before; and that which comes before turns round the

left thigh, and is blown by the wind.

Cupid's bow lies upon the foreground.

The light of this picture is broad, and high, and comes obliquely from the right side.

The picture consists only of one group.

The dimensions are, three feet six inches and an half in height, by two feet five inches and an half in breadth.

DIANA AND ENDYMION,

A picture in the ſtile of the Cupola's of CORREGIO.

DIANA appears in the clouds; a bright light ſurrounds her; in her right hand ſhe holds a bow, in her left an arrow.

One Cupid attends her on the right, and another on the left.

Endymion, reclined backwards, is aſleep; his mouth open. The light falls upon his breaſt, the forepart of his right thigh and foot. A red drapery, which covers

her left ſide, coming from behind his ſhoulders, falls under his right arm, which hangs down, and coming over the higher part of his right thigh, croſſes and falls to the ground.

On the ſame line with Endymion is a Cupid, in whoſe hands is a large hunting trumpet, that winds in a circular form. The light falls from Diana on the forehead and ſhoulder of the Cupid.

On the foreground, to the right of the picture, is Pan with his muſical inſtrument by him. There is ſomething in the view and form of this figure that calls to remembrance the figure of St.

Jerom in Correggio's famous Holy Family.

The figure on the left side of the picture is a river-god.

The whole is only finished as a small picture intended to be enlarged. It is painted with a full body of colour; and the nature of the light intended to imitate that of the moon.

The dimensions are, two feet five inches and an half in height, by two feet and one fourth of an inch in breadth.

THE

HOLY FAMILY,

A high finiſhed picture by

COCHRANE after CORREGGIO.

THE original of this picture is in a little chapel at Rome, to which it was preſented by a Cardinal. Some ſay, that this is the only picture now remaining at Rome, which they are ſure was painted by that maſter.

Towards the right, on the upper part of the picture, the heads of two angels are ſeen.

The hand of the Child is di-

rected towards them. In the countenance of the Child appears ſurpriſe mixed with fear. The mouth, both of the Mother and Child, is open, and appears to be uttering ſound. The right hand of the Virgin, which croſſes over the left arm of the Child, has fruit in it which ſeems to be a peach.

The tawny complexion of Joſeph, and the deep ſhade that covers part of the faces of the angels, and the hinder part of the head of the Child, heighten the brilliancy of the light that falls obliquely, firſt on the face of the Virgin and Child, then upon his left arm, and the back of her right hand, and laſt upon the

Child's limbs on the foreground of the picture.

The dimenſions are, one foot two inches and one fourth in height, by one foot and three fourths of an inch in breadth.

THE VIRGIN AND CHILD,

With ſome little Angels ſlightly painted in the upper part of the picture. A copy after CORREGGIO by COCHRANE, after an original picture in a private collection at Bologna.

THIS is a ſecond copy by the ſame hand, the firſt having been ſold to a perſon of very great diſtinction in England.

The dimenſions are, one foot ſix inches and an half in height, by one foot two inches in breadth.

JUDAS, betraying our SAVIOUR, SALUTES HIM.

A Copy after CORREGGIO.

THEY are ſeen amongſt a group of ſoldiers by the light of a torch. On the foreground of the picture are two figures. The one neareſt is a young man; he has no drapery but a looſe red mantle, that a ſoldier behind him takes hold of; which the young man, to get clear, is detaching with his right hand, by taking hold of a

part of it which is faſtened on his head. He is running to the right, but his head is turned to the left, looking towards the ſoldier, who runs after him.

The effects of the light upon the ſoldier's face is ſingular. The colouring of theſe figures is freſh; the complexion of the young man fair, and the figure neatly finiſhed.

The dimenſions are, one foot nine inches and an half in height, by one foot five inches and an half in breadth.

A

PENITENT MAGDALENE,

Aſcribed to CORREGGIO, but probably a copy or ſketch.

THE background is dark. Rays of light, of a gold colour, dart from the high corner of the right ſide of the picture.

Towards the left there are trees and herbage growing from the ſide of the dark rock, which conſtitutes three fourths of the back ground of the picture. Behind which appears the ſky; and below, barren rocks, that indicate a wilderneſs; and nearer the foreground is water and bruſh-wood.

Her eyes are lifted up, her mouth open, and her face marked with penitential devotion. In her right hand is a crucifix; and a little beyond it the pot of ointment in the form of an antique vaſe. The circle of ſanctity marked of a gold colour, hovers over her head. Her right elbow ſeems to lean upon a book open, to which her left hand is lifted up and turned; her hair is long, and falls in locks on her ſhoulders; the drapery of her robe is white, and her mantle red.

There is a Magdalene of Correggio near this compoſition in the Palais Royale. The dimenſions are, one foot ſeven inches and one fourth in height, by one foot three inches in breadth.

CUPID MAKING HIS BOW.

A Picture repreſenting a figure about eighteen years of age, and ſo turned as to be ſeen partly in front, the face being more than two thirds ſeen, and the body is almoſt entirely turned, bowed downwards, and carving his bow. His purple wings reſemble the changeable colours of the peacock. Below are ſeen two Cupids; the one crying, the other laughing. The one who cries ſeems to do it from the pain the other gives by twiſting his hands, which appear to be hurt.

There is a picture of this compoſition at Vienna, another at

Rome, and a third at Paris in the Palais Royale.

The anatomy is better underſtood in this picture than in Correggio's, but the painting is not ſo ſoft. This picture was in the collection of a Nobleman at Bruſſels.

Upon the end of the bow is painted, "Franciſcus Parmenſis "invenit;" a painter of the Parma ſchool, a great imitator of Correggio and Raphael, and who was a contemporary. That maſter, although exceedingly graceful, is remarked to have been a little negligent in the extremities of his figures.

The dimenſions are, four feet ten inches in height, by three feet nine inches in breadth.

A PENITENT
IN THE
CHARACTER of a MAGDALENE

WITH long hair, but without any box of ointment, renouncing her ornaments, ſome of which lie upon a little cheſt by her. A ſucceſsful imitation of the manner of Correggio.

Although this picture is not of the French ſchool, it is ſaid to be the portrait of Madam de Valoa, taking leave of her ornaments before ſhe entered a monaſtery.

The dimenſions are, three feet two inches and three fourths in height, by three feet nine inches in breadth.

THREE CUPIDS

Playing on different inſtruments;

COPIED by ſome maſter from the famous picture of Leda Bathing by Correggio.

The dimenſions are, three feet in height, by two feet three inches and an half in breadth.

CUPID MAKING HIS BOW,

With two young Cupids, the one laughing, and the other crying.

A VERY old picture, ſoftly painted, but has loſt its freſhneſs. The dimenſions are, two feet two inches and an half in height, by one foot ten inches and an half in breadth.

THE VIRGIN AND CHILD, WITH St. CATHERINE and the Ring.

Painted on wood by FREDERICK BAROCCIO.

THE Virgin is near a front view; her head reclined to the left; her eyes almoſt cloſed, as in the famous picture of the Salutation by this maſter; her right arm is about the Child; her left takes hold of his left foot with her forefinger and thumb.

St. Catherine is ſeen in profile. There are two large pillars in the background of the picture.

The dimenſions are, three feet nine inches in height, by two feet eleven inches in breadth.

THE

ANGELS AND SHEPHERDS

In the Stable at Bethlehem.

THE Virgin and two angels are neareſt the Child on the fore-ground of the picture.

A light comes from above, where angels are ſeen ſuſpended in the air. This light is diffuſed unequally over the whole company; but upon the Child with extraordinary brilliancy. It is a noble imitation of the famous

picture called, the Nocte of Correggio; but the figures are totally different.

Some think this picture ought not to be aſcribed to Baroccio, but to Parmigiano; who often imitated the ſtyle of Correggio.

The face of the Virgin is much the ſame with one in a picture by Correggio.

Some think this picture was intended to be enlarged for an altar-piece; but if this had been done ſucceſsfully by Baroccio, it muſt have called ſuch a degree of attention as to be generally known.

The dimenſions are, three feet two inches in height, by two feet ten inches and an half in breadth.

AN

ECCE HOMO,

By FREDERICK BAROCCIO.

THE picture conſiſts of three figures. Pilate, who points at our Saviour, "Behold the man!" Our Saviour is crowned with thorns; a ſoldier in armour preſſes them down with his iron glove. In this ſtate of ſuffering invincible meekneſs and conſtancy appear in the countenance of our Saviour.

There is a moſt extraordinary contraſt in the countenance and whole expreſſion of the ſoldier; he ſeems to be in the greateſt

trouble and agony of mind, from a conſciouſneſs of the cruelty and impiety of his action; he feels he counteracts the voice of nature, who calls aloud to him, and inſpires him with terror; yet the fear of human puniſhment prevails.

This picture does honour to Baroccio, although left in ſome parts unfiniſhed: the hands are only once painted.

Bellori tells us, in his life of Baroccio, that he died when painting an Ecce Homo, which was to have been a full length: this picture is, perhaps, what he left behind him unfiniſhed.

The dimenſions are, three feet two inches and an half in height,

by two feet nine inches and an half in breadth.

LUCRETIA,

By FREDERICK BAROCCIO.

HER head is thrown back; her eyes look upwards; her mouth open. In her right hand a poniard; her left upon her boſom; the upper part of her body is uncovered; her drapery blue and yellow; the curtain of the bed in which ſhe ſits, red.

A Cupid, who ſits at the extremity of her right knee, takes hold of a red ſaſh, which hangs over his ſhoulder; and turning his face towards Lucretia, appears

greatly alarmed and aſtoniſhed at her action. Here the painter ſhews the invention of the poet.

The dimenſions are, two feet ten inches in height, by three feet nine inches in breadth.

THE HOLY FAMILY,

Painted on wood by BAROCCIO.

THERE is a vaſe with a flower in it on the right ſide of the picture. The ground is landſcape.

The Virgin is dreſſed in red, with a blue mantle.

Joſeph is dreſſed in green, with a yellow mantle.

The Child is naked; he has

three cherries in his right hand, and his left careſſes the cheek of John the Baptiſt; who is ſeen in front, with a ſmiling countenance.

The dimenſions are, three feet two inches in height, by one foot eight inches in breadth.

A

FEMALE BUST,

A garland about her head, with a trumpet, and purple drapery; painted to repreſent Fame by BAROCCIO.

The dimenſions are, one foot eleven inches and an half in height, by one foot eight inches in breadth.

THE
PORTRAIT
OF
ANNIBAL CARACCI,

Painted by Himſelf.

THE dimenſions are, one foot three inches in height, by one foot two inches in breadth.

NEPTUNE
PURSUING A NYMPH,

By ANNIBAL CARACCI.

HIS trident is over his left arm, his right ſtretched out, the hand

open, directed towards the nymph he purſues. He ſtands upon his right foot; his left foot and leg being lifted up, parallel to the ground in running. His hair and beard are grey; his complexion brown; a red drapery covers the trunk of his body; his arms, legs, and feet are uncovered.

The nymph has a piece of drapery blown behind her by the wind. Her face is turned to the right ſide, ſo as to be near fully ſeen by the ſpectator; her arms, which are lifted up, are juſt beginning to ſprout; which ſhews the ſtory to be from the Metamorphoſes of Ovid. Her body, which is naked, and ſeen on the right ſide, is turned in ſuch a

manner that you ſee more than a profile. The carnation is fair and delicate, and makes a fine contraſt with that of Neptune; the legs and feet are ſo diſtinguiſhed as to be both well ſeen.

The picture is ſimple and elegant; the landſcape fitted to the ſubject; and the whole does honour to Annibal Caracci.

The dimenſions are, two feet in height, by two feet four inches in breadth.

A

PORTRAIT

OF

CARDINAL BARONIUS,

By ANNIBAL CARACCI.

THE dimenſions are, two feet four inches and an half in height, by one foot eleven inches and one fourth in breadth.

DAVID

Holding GOLIAH's HEAD by the Hair with his Hand,

By ANNIBAL CARACCI.

THE dimenſions are, three feet two inches in height, by two feet eight inches and an half in breadth.

A

CARICATURA,

Roughly ſketched, aſcribed to ANNIBAL CARACCI.

IN which two figures are in convulſive laughter; ſaid to repreſent perſons bit by the tarantula. The one has a guitar in his hand, and a red cap on his head. The head of the other is dreſſed with leaves.

The dimenſions are, two feet five inches in height, by two feet five inches in breadth.

OUR SAVIOUR

Crowned with Thorns,

Painted by ANNIBAL CARACCI.

HIS arms are bound; a reed in his right hand; a purple drapery hanging over his right ſhoulder; his head inclined a little obliquely towards the left; a light from above falls ſoftly on the right ſide of his face, and down his breaſt, which is for the moſt part uncovered, and terminates with his hands.

On his left ſide ſtands a Roman ſoldier in armour, who looks intently upon him.

The countenance of our Savi-

our expreſſes great recollection: his eyes are cloſed.

The dimenſions are, three feet two inches in height, by two feet and half an inch in breadth.

THE

BAPTISM OF OUR SAVIOUR,

By ANNIBAL CARACCI.

SAINT JOHN the Baptiſt is ſeen in profile; his drapery is red; his carnation tawned by the ſun, contraſts with the fairneſs of the body of our Saviour.

Two angels attend, with linnen.

The Holy Ghoſt, in the form

of a dove, appears in the air; and above the clouds the Father, supported by angels.

This picture was probably intended to be enlarged for an altar-piece.

The dimensions are, one foot two inches and three fourths in height, by ten inches and three fourths in breadth.

A MAGDALENE EXPIRED,

By ANNIBAL CARACCI.

AN Angel holds up her crown. The dimensions are, one foot four inches and an half in height, by one foot eight inches and an half in breadth.

OUR SAVIOUR

Crowned with Thorns,

By ANNIBAL CARACCI.

A Soldier in armour, with gloves of ſteel, preſſes down the crown of thorns with his whole force. His eyes almoſt ſtart from his head with the force of exertion; his mouth is open, and his teeth preſſed together, make a ſhocking grin.

In the countenance of our Saviour appears a diſpaſſionate magnanimity; his blood, trickling down, falls upon the tying of the ſoldier's ſandal.

The dimenſions are, three feet and half an inch in height, by three feet ſix inches and an half in breadth.

DIANA BATHING,

Attended by a Nymph, PAN looking on, by ANNIBAL CARACCI.

BEHIND Pan, who looks on with great glee, there is a young ſatyr who looks upward.

In the air there are two Cupids; one of whom bends his bow; the other has a bow in his left hand, and in his right a torch.

Upon the ground lie a bow,

a quiver, arrows, and drapery; which is red, green, and blue, bordered with gold.

Diana, to whom they belong, with her right hand is drawing the drapery over her ſhoulder; with her left hand ſhe is wiping herſelf with a cloth; her right leg is in the water, and the toes of her left foot.

To the left of Diana is a nymph, whoſe body is ſeen in profile, and her face three quarters.

The dimenſions are, three feet eleven inches in height, by five feet one inch and an half in breadth.

A

YOUNG MAN

Playing on a Guitar,

By ANNIBAL CARACCI.

THE dimenſions are, two feet nine inches and an half in height, by three feet four inches and an half in breadth.

A

SHEPHERD

EMBRACING A SHEPHERDESS,

Attended by CUPID. A picture

By ANNIBAL CARACCI.

THE ſubject is from Ovid. The dimenſions are, four feet four inches and an half in height, by three feet four inches and an half in breadth.

CHRIST DEAD,

Attended by two ANGELS,

Painted by ANNIBAL CARACCI.

THE dimenſions are, one foot and one fourth of an inch, by one foot ſeven inches.

A MAN WRITING,

A picture of the Bologneſe School.

HE has a wreath about his head, which is bald, and a looſe drapery.

The dimenſions are, three feet two inches in height, by two feet four inches in height.

SAINT FRANCIS

In Contemplation,

Painted by LUDOVICO CARACCI.

A Picture of great force of expreſſion, of colouring, and of light and ſhadow.

A light ſurrounds the head of St. Francis. The view is almoſt in front; the head a little inclined to the right; his right hand is upon his breaſt, the fingers directed upwards; the left covering the drapery of the right arm, points toward the left ſide. A ſtrong high light coming obliquely from the right, falls up-

on the right cheek, part of both hands, and upon ſome rocks that lie before him.

At his left ſide, upon a rock, is a ſcull, which ſupports a crucifix.

The dimenſions are, three feet ten inches and an half in height, by three feet and half an inch in breadth.

A

Picture, repreſenting a MIRACLE,

By GUIDO.

WHO ſeems of the Franciſcan order, ſtanding erect upon a piece of drapery on the ſurface of the ſea.

Behind him is a monk of the ſame order, on his knees; his hands lifted up and ſpread; his face, which is in profile, full of aſtoniſhment at the miracle, and faith of the ſaint.

There is another of the ſame order, who kneels on one knee; his head is thrown back, and inclined to the left of the picture; he looks up with great admiration to the ſaint.

There is an angel in the air, who points to a diſtant harbour, on which buildings appear. The form of the angel is beautiful, and his attitude graceful. The ſaint and miracle are Bologneſe, as is ſhewn by an old print on the ſame ſubject.

The dimenſions are, one foot five inches and an half in height, by one foot one inch and an half in breadth.

A

Subject called a PIETAS;

BEING the dead body of our Saviour reſting upon the knees of the Virgin, who faints; and

is ſupported by a woman behind her.

The expreſſions of grief in the Magdalene and another elder figure, are ſtrong and vivid.

This picture is not original; but every touch of the pencil in the original is imitated, by a painter, whoſe copies were often taken for originals.

This picture was copied near fifty years before this, after the celebrated picture in the Palais Royale by Baptiſt.

The dimenſions are, three feet one inch in height, by three feet ſeven inches in breadth.

A COMPOSITION,

Consisting of Twelve Figures, by

FRANCIS ALBANO.

THE scene of the picture is landscape. The principal figure lies reclined upon the ground, at the foot of a tree; her drapery is purple, and a light blue; the upper drapery covers only her right arm; the left arm, on which she leans, and her body are uncovered.

Beyond her, to the right, a Cupid stands playing on a round musical instrument: another, by him, sitting, blows a trumpet.

To the right of the picture, a

group, consisting of nine Cupids, dance; each mutually taking hold of one anothers hands.

The dimensions are, one foot four inches and an half in height, by one foot ten inches and three fourths in breadth.

TWO COPIES AFTER FRANCIS ALBANO.

THEY are of an oval form; the one representing the triumph of Galatea, and the other that of Cybele.

The original of these pictures are among the most capital works of Albano.

The dimenſions of both are, two feet ſeven inches and an half in height, by four feet five inches in breadth.

THE BIRTH OF VENUS,

New ſprung from the Foam of the Sea; attended by the Graces, and by the Sea-Gods and Goddeſſes.

THERE are twelve Cupids in the air; and a great variety of fiſh on the foreground.

Neptune, ſtanding on his ſea-car, drawn by ſea-horſes, with his trident in his right hand, and in his left the bridle, is ſurrounded

by a belt of ſhells; his drapery coming over his right ſhoulder, flies obliquely in the air behind him. A crab-fiſh appears before the breaſt of his horſe; other fiſhes are ſeen near it.

On the right of Venus is a large group of Sea-gods, Goddeſſes, and Tritons; ſome of which are adorned with ſhells. One holds up a mackerel with both hands; and another eels, tied to the end of a rod.

On the left of Venus, are two perſons in converſation: the male is ſeen in front, and the female in profile; her left hand is lifted up while ſhe ſpeaks to the other. Theſe are undoubtedly portraits, probably of ſome prince and prin-

ceſs, for whom the picture was done.

The figure next this lady is of a very brown and dark complexion, which ſerves as a contraſt to her fairneſs. The principal figure of this group is Galatea. A little more to the left, and nearer the background, are the three Graces.

This picture has been by many aſcribed to Albano. The manner of colouring, the ſubject, and the naïvity of the Cupids, render this opinion plauſible; but the colouring has the freſhneſs of Rubens; and the blue tints that he frequently uſed in his ſhades; the foreſhortenings of the Cupids in the air are in his manner.

The great number of figures ſhews the fertility of the imagination of the painter; and the execution a Flemiſh patience. The fiſh are too learnedly choſen, and too well painted, to be done by any but one who confined himſelf to that ſubject. A painter of this kind would more readily be found in Flanders than in Italy. There are but few painters, and thoſe only who had a great command of their pencil, who choſe to introduce ſo many figures into their compoſitions, and ſo much finiſhed; and the whole picture ſhews rather the taſte of the Flemiſh than the Bologna ſchool. But this reaſoning is ſubmitted to the judgment of the public.

I have ſeen no copy or print after this picture.

The dimenſions are, three feet nine inches and an half in height, by ſeven feet eight inches and an half in breadth.

ACIS AND GALATEA,

By ALBANO.

GALATEA ſits in a ſea-chariot, drawn by dolphins. On her right is a Triton, blowing a ſhell-trumpet. On her left, a Nymph and a Cupid.

Acis addreſſes her upon the ſhore; his drapery is a light blue ſilk, fringed with gold; and a red ſilk, thrown over his right

ſhoulder, ſurrounds his body, and falls near to the ground.

There are two Cupids in the air, one of whom bends his bow, and points his arrow at Acis.

The background of the picture is chiefly ſea and ſky.

I have ſeen no copy or print after this picture.

The dimenſions are, three feet three inches and an half in height by two feet eight inches and an half in breadth.

AN

OLD MAN, larger than Life,

By DOMENICO ZAMPIERI, commonly called DOMENICHINO.

HIS face reſembles St. Jerome in Domenichino's famous picture; but there are no ſymbols to determine who the perſon is. A red drapery covers his thighs; but the upper part of his body is uncovered; his breaſt and right ſide are ſeen; the light comes high, and from the right ſide of the picture; he lifts up his right arm; and his naked ſhoulder, down to the bending of his elbow, is ſeen

in a ſtrong light; the hand, lifted up from the bowing of the elbow, ſeems to interpoſe between ſome object not painted. The expreſſion of his countenance marks ſome ſupernatural object ſeen; his eyes are fixed; his mouth is open. He is, perhaps, a prophet, who ſees ſome alarming events in futurity.

The pillar behind him indicates a church or temple.

I have ſeen no print after this picture; nor copy but what was done here.

The dimenſions are, three feet nine inches and an half in height, by three feet and two inches in breadth.

CEPHALUS AND PROCRIS,

By DOMENICHINO.

THE compoſition conſiſts of eight figures. Procris lies dying on the foreground of the picture. The upper part of her body is uncovered; and the reſt, down to the middle of the leg, is covered with a brown drapery.

At the right ſide of the picture, is her huſband, who ſupports her head.

The young man behind him, in grief and aſtoniſhment, may be her brother.

The next figure, a young woman, may be her ſiſter.

The old woman, who looks ſo intently, and with ſo much grief, may be intended by the painter for her mother.

The arm of the young woman, which comes over the old woman's head, marks a daughter-like attention.

The woman, whoſe hands are claſped in each other, in great grief, who is ſeen in profile at the left extremity of the picture, with a red and green drapery, upon her knees, may be another ſiſter, or her maid.

There is a ſhepherd, and ſpectators in the background, on this left ſide of the picture. The ſcenery is a wood.

I have ſeen no copy or print after this picture.

The dimenſions are, three feet two inches and an half in height, by four feet two inches and an half in breadth.

OUR SAVIOUR

Fallen down under his CROSS,

By DOMENICHINO.

THIS compoſition contains eight figures. The dimenſions are, one foot two inches and an half in height, by two feet three inches in breadth.

There is one of this compoſition in the Palais Royale at Paris.

A

HOLY FAMILY,

By CARLO CIGNANI, a famous Diſciple of ALBANO.

THE whole of this picture is pleaſing. The imitation of the light and ſhade admirable.

Some connoiſſeurs think this picture ought to be aſcribed to Guido; and that it is one of his very beſt pieces of execution.

The dimenſions are, three feet three inches in height, by two feet nine inches in breadth.

SAINT JEROME READING,

With SERAPHS in the air,

By GUERCINO.

THIS picture was probably painted to be enlarged from; but I have seen neither enlargement nor print.

The dimensions are, two feet in height, by one foot seven inches and an half in breadth.

THE HOLY FAMILY,

By GUIDO.

THE Child is aſleep. The Virgin lifts up a cloth that covered him. Her right hand is upon her breaſt.

Saint John is upon the foreground; he is ſeen in profile, looking up to the Child; with his left hand he holds his enſign; and his right reſts upon a lamb.

Joſeph is converſing with an angel.

This compoſition of Guido

ſeems to be done in imitation of Raphael.

The background of the picture is ruins, trees, and ſky.

The dimenſions are, one foot three inches in height, by one foot one inch in breadth.

SAINT JEROME,

With two ANGELS in the air,

By GUIDO.

A SMALL picture for enlarging from; and which he probably intended to have finiſhed higher.

The dimenſions are, one foot four inches in height, by one foot one inch in breadth.

THE VIRGIN,

Of the Bologna School, probably by LUDOVICO CARACCI, if not by GUIDO. On wood.

SHE has a blue mantle, and a white drapery below; her ſpread hands are acroſs her breaſt.

The dimenſions are, two feet two inches in height, by one foot ſeven inches in breadth.

THE ANGEL delivering St. PETER in Priſon, by GUIDO.

THE dimenſions are, three feet two inches in height, by two feet four inches in breadth.

SAINT JOHN in the DESART,

A full figure, larger than life;

Painted by GUIDO in emulation of RAPHAEL's picture on the ſame ſubject.

SAINT JOHN is ſeen in front; the light is high, and comes from left to right. He ſits upon a rock; and leans to the left ſide; his elbow reſts, and partly ſupports his body; his looſe drapery falls over the left arm; and his enſign reſts upon the ground; and falling obliquely, is ſupported by the ſame arm. The back of his left hand is in the light, and the reſt of the

arm, till near the middle, where it is covered with the drapery.

His face is young and ſimple; a little inclined to the left ſide, from which it is illuminated. The light ſtrikes upon the left ſhoulder, and declines upon the breaſt till it falls into a deep ſhade. The right arm is ſtretched and inclining upwards; the hand open, and fingers ſpread, advances forward in the air; the light falls gently upon it, and has a beautiful effect. His legs are uncovered from about the thighs; the left thigh, croſſing the right, is illuminated its full length; the right is illuminated above and below the knee to the ſwelling of the leg. His

looſe drapery is purple; the folds are few and large.

The whole ground of this picture is dark, except a little of the ſky to the right; its diſtance, lowneſs, and redneſs, mark the dawn of the morning.

There may probably be a print, but I have never ſeen any; nor any copy or repetition of this picture.

The dimenſions are, ſix feet one inch and a fourth in height, by four feet ſeven inches and an half in breadth.

MARY MAGDALENE,

By GUIDO, as large as life.

SHE ſupports her head with her left hand; and her right reſts upon the uſual emblem of mortality; her hair, which is of great length, falls over her ſhoulders in large maſſes; her drapery is red and white; part of which falls over the left ſhoulder; three locks of hair croſs the ſame arm near the middle. Two angels are in the air, who look to her with great and reſpectful attention.

This compoſition is very freely painted; and is the ſame with that in the Barbarini palace; but

not a full length, as the Barbarini picture.

The dimenſions are, five feet three inches in height, by four feet one inch and an half in breadth.

SAINT SEBASTIAN,

By GUIDO.

THE drawing and colouring of the picture is beautiful; the air and expreſſion noble. Every part of the figure, which is as large as life, is thoroughly underſtood and accurately terminated; and the form of the legs and thighs elegant.

Some think this picture ought rather to be aſcribed to Ludovico Carracci.

The dimenſions are, five feet two inches in height, by two feet an inch and one fourth in breadth. By the proportion of the height to the breadth, it ſeems to have been painted for a particular place. I have ſeen no print or repetition of this picture; nor copy, but one done at Glaſgow.

MAGDALENE,

Leſs than an half-figure, large as life, by GUIDO.

The dimenſions are, one foot eleven inches and three fourths in height, by one foot ſeven inches in breadth.

THE VIRGIN AND CHILD,

By GUIDO.

THE Child is aſleep. The hands of the Virgin are folded; and her looks are directed to him with maternal tenderneſs.

The light comes from the right of the picture.

This compoſition has been frequently repeated by Guido.

The dimenſions are, three feet one inch in height, by four feet two inches in breadth.

THE VIRGIN SEWING,

Accompanied with three ANGELS,

Painted in an oval form, on copper, in the ſtyle and manner of GUIDO, by Mr. BAPTISTE.

THE dimenſions are, ten inches and an half in height, by eight inches and an half in breadth.

There is a print after a compoſition of Guido's, which is near the ſame with this.

SAINT BRUNO,

By GUIDO.

HE is looking upward, and a ſtream of ſupernatural light approaches his eyes from above; he holds a pen in his right hand; and ſeems in ſuſpenſe, as waiting for inſpiration: his left hand is open, the fingers ſtretched towards the foreground of the picture; the hand appears altogether diſengaged from the canvas. A ſtrong light, falling upon his white drapery, gives great relief to the figure.

A book, on which he has been writing, and which he is to con-

tinue to write, lies open, with an inkhorn and pen by him.

The particular taſte of Guido appears in this compoſition in forming the eyes large, the noſtrils narrow, and the mouth ſmall. The expreſſion and force of the picture is great.

I have ſeen no repetition nor print after it.

The dimenſions are, three feet ten inches in height, by two feet eleven inches and an half in breadth.

MAGDALENE DYING,

Attended by ANGELS,

By GUIDO.

THE dimenſions are, two feet ten inches and an half in height, by two feet an inch and one fourth in breadth.

This picture was probably intended to be enlarged.

OUR SAVIOUR IN THE GARDEN,

By GUIDO.

THERE are angels in the air, who bear the different inſtruments of our Saviour's paſſion.

The angel who is placed neareſt the ground, has the croſs in his left arm, and with his right he preſents a cup to our Saviour, who is in prayer.

The dimenſions are, two feet ten inches in height, by one foot five inches and three fourths in breadth.

There is a picture by Annibal

Carracci on this subject, containing only two figures, our Saviour and the angel that presents the cup, who are similar to this in attitude and expression: which was the property of Charles I; engraved with an inscription, signifying that it was among the more rare of his pictures.

THE ARCHANGEL MICHAEL,

By GUIDO.

HIS left foot is upon the head of the Devil; his left hand holds the chain with which he is bound, and the right a sword, with which he menaces him.

The dimenſions are, three feet two inches in height, by two feet four inches in breadth.

This picture appears to have been painted prior to the large and celebrated picture. The form of the angel in this picture, has more delicacy and leſs ſtrength. The print by Frey after the great picture is generally known.

A

SYBIL,

By GUIDO, in the ſtyle of GUERCINO.

SHE has wrote upon a ſcroll, That our Saviour ſhould be born of a Virgin. She holds a pen in her right hand, and ſeems to be looking intenſely into futurity.

The dimenſions are, three feet three inches and three fourths in height, by two feet and eight inches in breadth.

THE

LABOURS OF HERCULES.

THE firſt eſſays of four pictures, which GUIDO painted larger than life, and are at Verſailles, viz.

I. Hercules wreſtling with Antaeus. The dimenſions are, two feet four inches and three fourths in height, by one foot eleven inches in breadth.

II. Hercules beating down with his club the Hydra, or monſter Typhon. The dimenſions are, two feet five inches and one fourth in height, by one foot eleven inches and an half in breadth.

III. Hercules wounds the Centaur carrying off Deïonira. The dimenſions are, two feet five inches in height, by one foot ten inches and an half in breadth.

IV. Hercules placing himſelf on the funeral pile. The dimenſions are, two feet four inches and an half in height, by one foot eleven inches in breadth.

The above are but ſketches, when compared with the finiſhing of the great pictures; engravings of which are in the collection called the Cabinet du Roy; and, in a leſſer ſize, in a book entitled, Verſailles Immortalized.

JOSEPH AND MARY,

Travelling into Egypt, with an ANGEL preſenting Flowers,

Suppoſed to be by CARLO MARATTI after GUIDO, who painted a larger and more finiſhed picture of the ſame compoſition.

THE dimenſions are, three feet three inches and three fourths in height, by two feet eleven inches in breadth.

JOSEPH AND MARY

Travelling into Egypt; as large as life; by GUIDO.

THE dimenſions are, three feet eight inches and an half in height, by three feet five inches in breadth.

Several places of this picture have ſuffered.

There is another of the ſame compoſition in the K. of France's collection; and has been engraved with the name of the painter.

A

SYBIL, with Pen and Ink,

By GUIDO; or, more probably, by DOMENICHINO.

HER head is reclined to the right, looking upwards: the colouring is very warm and brown.

This picture has suffered by a rent in the cloth; though not perceptible when hung up.

The dimensions are, two feet four inches in height, by two feet two inches in breadth.

SAINT FRANCIS,

By GUIDO.

HE is ſeen in profile; the fingers of his right hand are on his breaſt; his left hand ſpread, is turned toward the foreground of the picture. There is a capital picture by Guido of St. Francis with the Virgin and Child in the air, in which St. Francis has a very ſtriking expreſſion of devotion: this picture has been long and much admired in the collection of the Earl of Hopeton.

This figure greatly reſembles it, though the attitude and circumſtances differ; and is proba-

bly an earlier picture; as there is alſo a later, accompanied with variety of other figures; of which laſt we have an engraving.

The dimenſions are, three feet three inches and an half in height by two feet eight inches and an half in breadth.

A

MAGDALENE in Meditation,

By GUIDO, or at leaſt by a Diſciple.

SHE holds a death-head in both hands. The colouring of this figure approaches a clare-obſcure.

The dimenſions are, two feet one inch in height, by one foot nine inches in breadth.

SAINT JOHN the Baptiſt,

Painted in the ſame ſtile; but with a greater body of colour,

By GUIDO.

THE dimenſions are, two feet one inch in height, by one foot eleven inches in breadth.

SAINT CATHERINE OF SIENNA.

Painted by SANSFORAT, Disciple of GUIDO.

SHE has a crown of thorns on her head; her hands are folded in one another; and the countenance expressive of devout meditation.

The dimensions are, three feet one inch in height, by three feet in breadth.

A

CUPID

Tearing the hair off Another.

THE hair of the other only appears. This is only a fragment from a picture of Guido, in the taſte of Correggio.

The dimenſions are, one foot two inches in height, by one foot ſix inches in breadth.

THE

VIRGIN IN MEDITATION,

By GUIDO.

HER hands are lifted up the height of her breaſt, the tips of the fingers touching one another. By the expreſſion, and the tears on the cheeks, this picture muſt have been intended for a Mater Doloroſa.

The colouring of this picture is clear and freſh; the figure different from that engraved by Mr. Strange, in age, and drapery, and the attitude more in front.

The dimenſions are, one foot

eleven inches and three fourths in height, by one foot ſeven inches in breadth.

A

PENITENT SAINT PETER,

By GUIDO, in the ſtyle of

MICHAEL ANGELO CARAVAGGIO.

THE dimenſions are, one foot eight inches in height, by one foot four inches and an half in in breadth.

OUR SAVIOUR LAYING IN THE TOMB,

A Picture in Clare-obſcure,

Perhaps by ANNIBAL CARACCI.

THERE is a tomb of ſtone in the middle of the picture; on the mouth of which the dead body of our Saviour is laid. His body is foreſhortened; his knees curved riſe upward; as does his breaſt and ſhoulder.

St. John, the beloved diſciple, takes hold of the linnen-cloth in which they are about to wrap him. The crown of our Saviour's

head reſts upon St. John's arm in an attitude falling backward, the neck not being able to ſupport it. St. John is ſeen in profile; his eyes are fixed, looking towards the Virgin, who ſeems fallen down in a faint, embracing the knee of our Saviour.

Beyond the Virgin, to the right, is one of the Marys, who ſeems attentive to the Virgin.

Beyond this woman is an old man, with his head uncovered; he is employed in taking hold of the linnen cloth.

On his right hand, in the foreground of the picture, Mary Magdalene is ſeen in profile, upon her knees; her body bending forward, both arms ſtretched out,

and her mouth open; ſhe ſeems crying in the moſt paſſionate grief. The whole of this figure reſembles the Magdalene in the Pietas of Annibal Caracci.

At the other end of the picture, there ſtands a man and a woman in converſation; he raiſes up his left hand, and points to a great diſtance, as if ſaying, From thence he ſhall come again: to which the woman to whom he ſpeaks ſeems, by ſtretched-out and open hands, to aſſent willingly.

There is a thumb and a fore-finger painted, which belongs to no figure in the picture.

This compoſition formerly belonged to a painter, who aſcribed

it to Michael Angelo; but unleſs the ſhortening of the body of our Saviour, there is nothing in the picture that reſembles Michael Angelo.

The folds of the drapery, and the two figures, are in the ſtile of Annibal Caracci; though not altogether without ſome imitation of Raphael.

The dimenſions are, one foot four inches in height, by one foot nine inches in breadth.

NARCISSUS,

By FRANCESCO MOLA, Diſciple of ALBANO.

HE kneels upon a precipice, admiring his own image in the water.

A greyhound looks attentively towards him. The ſhepherdeſs Echo, at the other extremity of the picture, is weeping.

This picture was taken off the cloth on which it was painted, and fixed upon a new cloth, by Mr. Baptiſte. I have ſeen no repetition nor copy of this picture.

The dimenſions are, two feet two inches in height, by two feet eight inches in breadth.

PYRAMUS AND THISBE,

By BATTISTA MOLA.

THE drapery of Pyramus is of a light azure colour, a blue girdle and red mantle. He lies on the foreground, with his left knee curved upwards, and reſting on the ſole of his foot. His head is ſupported by the knees of Thiſbe; who has juſt pierced her breaſt. Her right hand is lifted up; her eyes look upward, and her mouth is open. Her drapery is linnen, with a red mantle.

There is a lion behind her, running away.

The dimenſions are, one foot

eight inches and an half in height by two feet two inches and an half in breadth.

I have ſeen no repetition or print of this picture.

SAINT FRANCIS DYING,

Attended by two ANGELS.

Of the BOLOGNESE or PARMA School.

THE dimenſions are, three feet ten inches in height, by three feet one inch in breadth.

A

HOLY FAMILY,

By ANDREA DEL SARTO.

SOME perſon deſiring to turn the picture into an oval form, has cut almoſt round the cloth, and intrenched a little upon ſome of the figures; but the parts ſtill remain joined.

On the right ſide of the picture Elizabeth is ſitting with John the Baptiſt on her knee, whoſe face is ſeen in profile, looking intently to the Virgin, who appears in meditation. The Child is on her knee; his head in a three-quarter view.

To the left of the picture, behind the Virgin, Joſeph is ſeen in profile; his drapery yellow, with a red mantle.

The carnations appear to be in Andrea's firſt manner, in which green ſhades predomine too much.

The dimenſions are, three feet three inches in height, by two feet ſeven inches in breadth.

I have ſeen no repetition or print of this picture.

THE

VIRGIN AND CHILD,

By ANDREA DEL SARTO.

THE Child is on his knees, and looks upward. This picture is very ſoftly painted.

The dimenſions are, three feet five inches and an half in height, by two feet five inches and an half in breadth.

I have ſeen no print after this picture; but an old copy, very hard when compared with this.

A

WOMAN and Two CHILDREN, One of whom ſucks,

By ANDREA DEL SARTO.

THE figures are leſs than life; and the painting comes below the breaſt. There is a little landſcape in the background.

This picture was a ſtudy for one in the Luxemburg gallery, repreſenting a Human Charity; where the figures are as large as life, and at full length. This picture in the Luxemburg gallery has called more than ordinary attention of late years, on account

of its being taken ſucceſsfully off the plank on which it was painted, and placed on cloth.

The dimenſions are, one foot five inches in height, by one foot ten inches in breadth.

THE

RESURRECTION

OF

OUR SAVIOUR,

By SALVIATI.

THE dimenſions are, two feet ſeven inches in height, by two feet one inch in breadth.

THE

COMPANION of the Above,

By SALVIATI,

REPRESENTING our Saviour, with a ſpade in his right hand, reſting on the ground. His left hand is ſtretched out towards the

Magdalene; and over the middle of his left arm hangs a piece of drapery as in the ſtatue of Apollo Belvidere.

The Magdalene kneels on her left knee. This picture repreſents that part of the Goſpel, where Magdalene, after our Saviour's reſurrection, takes him for the gardener.

The dimenſions are, two feet ſeven inches in height, by two feet one inch in breadth.

THE

BUSTS of four RESTORERS of Learning, painted by VASARI, on wood.*

TO the right of the picture are Ficinus, tranſlator of Plato; and Landinus, the editor of Pliny. To the left is Politianus, celebra-

* That the above portraits were painted by George Vaſari, author of the Lives of the Painters, to be transferred into his work when he painted the Great Duke's palace at Florence, appears by his Trattato della Pittura, printed at Florence 1619, page 92.

"P. Certamente ch'io ho havuto caro vedere l'effigie ſua, che gli ero affezionato, ſi per le qualità ſue virtuoſe d'animo, et d'in-

ted by original works in prose and verse; and Demetrius Graecus, known by the designation

gegno, ma questo qua innanzi vestito di rossò chiaro con quella berretta tonda di que' tempi pagonazza magro in viso chi è?

" G. Demetrio Calcondile di nazione Greca, il quale insegnò le buone lettere della sua lingua a quella Accademia, e fù insieme con questi altri trattenuto con provisioni onorate da Lorenzo.....

" P. O come mi diletta di vederli? ma seguitiamo; questo da quel la gran zazzera che è lor dietro, e che tiene quel libro nella man sinistra?

" G. E M. Agnolo Poliziano Poeta ingegnoso, e dotto, caro infinitamente a Lorenzo, che nella giostra di Giuliano suo fratello, compose le lodi di quella, dove nella seconda stanza, disse invocando Lorenzo per il Lauro.

O causa ò fin di tutte le mie voglie,
Che vivo sol d'odor delle tue foglie.

Mostrando ancora la volontà delli studii, per

of Chalcondylas; he publiſhed the firſt edition of Suidas' Lexicon at Milan.

la corona del Lauro che ſi da a' poeti. Guardi V. E. in queſt'ultimo dietro al Politiano, quel poco di proffilo, che è alquanto di colore ſcuro. . . . . .

" P. Or torniamo da queſt'altra parte, dove io veggo M. Marſilio Ficino Filoſofo Platonico, vero lume della filoſofia, che queſto lo conoſco, perche altre volte l'ho viſto ritratto, certo che il luogo che gli havete dato a canto a Lorenzo ſe gli conviene; ma queſta figura intera quà innanzi veſtita di roſſo, e che tiene quella Palla della terra in mano con quelle feſte, ditemi il nome ſuo.

" G. Queſti è Criſtofano Landino allora ſegretario della Signoria, che fù da Prato vecchio di Caſentino, che comentò il noſtro Dante, perche la parte dell'inferno, ſecondo che ſi dice egli la inteſe meglio. Però gli ho fatto in mano la palla della terra, perche ſotto la gran ſecca (come la chiama il noſtro poeta) miſurò e diſtinſe bene, et meglio inteſe le bolge di quella, che non fece il Cielo."

The dimenſions are, two feet in height, by two feet one inch in breadth.

TOBIAS Bleſſing his SON,

Immediately before he takes his Journey to be married,

TOBIT is upon his knees; his hands lifted up; and joining in the benediction with great attention and devotion.

The father, who ſits, lifts up his right hand open, and ſtretches out his left: he is a venerable old man; his eyes are blind; the hair of his head and beard are buſhy and white.

Tobit's mother ſtands behind Tobias: her grief is accompanied with weeping; her right hand is ſtretched out obliquely down-

wards, and open; her left hand lifted up to her face, with a white drapery, with which ſhe wipes off her tears.

A ſervant looks to her with great attention and affectionate ſympathy.

The angel, who is to accompany Tobit, is ſeen at full length; he is a graceful figure, in a blue and white drapery; and has a ſlender rod in his left hand; his right is upon his breaſt; his countenance is full of ſympathy and devotion.

There is no diſpute about this being a pleaſing picture; but while ſome aſcribe it to Peter di Cortona, there are others who aſcribe it to Carlo Maratti.

There are in all eight figures in the picture. The background is architecture and ſky.

The dimenſions are, three feet ſix inches and an half in height, by two feet four inches and an half in breadth.

THE HEAD of a Young PAINTER, THOUGHT TO BE CARLO MARATTI.

THE dimenſions are, one foot ſix inches in height, by one foot in breadth.

THE ADORATION OF THE SHEPHERDS,

By CARLO MARATTI.

THIS picture conſiſts of eight figures. The two on the fore-ground are on their knees. The whole have a proper and diverſi-fied expreſſion.

The dimenſions are, three feet four inches in height, by two feet ten inches in breadth.

I have ſeen no print or copy of this picture. Connoiſſeurs are not agreed in aſcribing it to Carlo Maratti; though they all allow it to be worthy of him.

A

WOMAN,

With the Moon under her Feet, repreſenting the Conception of the Virgin,

By CARLO MARATTI.

HER face marks recollection; her hands are acroſs her breaſt; her drapery is red, with a blue mantle.

She is ſurrounded with flowers, by Mario da Fiori.

The dimenſions are, three feet one inch in height, by two feet four inches in breadth.

I have ſeen no print of this picture; nor copy, but one done at Glaſgow.

OUR SAVIOUR

At the Well, converſing with the

WOMAN of SAMARIA.

By CARLO MARATTI.

THE ground of the picture is the well and landſcape. Our Saviour ſits on the right ſide of the picture; his right hand and eyes are lifted up; his left hand reſts on the well, reclined obliquely to that ſide; his face is near a front view.

The woman looks toward the the right; her face is ſeen in profile; her right hand is ſtretched towards our Saviour, and her left

is upon her bosom; her right knee advances, and is curved; her right foot standing on a higher step than her left; her red mantle, over her right shoulder, is blown behind her by the wind; her under drapery white, and of a straw colour: the forepart of the whole body, and the left side are seen. The expression of her countenance shews a respectful attention; and her attitude, conviction. Some think this picture was done to be enlarged.

THE

VIRGIN AND CHILD,

By CARLO MARATTI,

SEEN through an oval, with a warm yellow background.

The dimenſions are, one foot five inches and an half in height, by one foot two inches in breadth.

A

HOLY FAMILY,

By CARLO MARATTI.

THIS picture, which is only a firſt colouring, contains ſix figures. On the left is Joſeph, with

both hands leaning upon his ſtaff.

In the middle of the picture, the Virgin is ſeen in front, looking down to the Child, who looks up to her. The maternal and filial affection is finely expreſſed. With her right hand ſhe ſupports the principal weight of the Child, and her left hand comes forward over his right thigh.

To the right of the picture are three figures. On the foreground is Saint John the Baptiſt.

Behind Saint John, a figure of a woman riſes higher in the picture, and looks over the Virgin's right ſhoulder to the Child; ſhe leans upon the Virgin's ſhoulder with her right hand; her left com-

ing round, her fingers reſt upon the Virgin's left arm.

Behind the woman there is an angel, who touches a muſical inſtrument with a bow.

This ſeems to be one of the moſt capital compoſitions of Carlo Maratti; and ſo far as I know, he never repeated it; but it has been twice copied at Glaſgow in a more finiſhed manner. If it was never finiſhed, it is probable it was never engraved.

The dimenſions are, three feet ſeven inches and an half in height by three feet in breadth.

A

HUMAN CHARITY,

Repreſenting a WOMAN with three CHILDREN, painted by GIUSEPPE CHIARI, if not by CARLO MARATTI.

HER right hand ſupports one of the children, who looks up, and leans with his left hand on her ſhoulder, and his right placed on her breaſt: her left hand ſupports a child who ſucks, and preſſes her breaſt with his left hand: her mantle goes over the ſhoulders of the third.

The dimenſions are, three feet in height, by three feet three inches in breadth.

OUR SAVIOUR

ON THE CROSS,

By LUDOVICUS GENTILE.

THE Virgin and St. John are on the right ſide. The Virgin ſits and leans her head upon her right arm; her left coming acroſs her breaſt, leans upon a piece of blue drapery.

St. John ſtands reclined to the right, with his hands folded in each other, looking towards our Saviour with devotion and grief.

The croſs ſtands over againſt a blue ſky with white clouds.

This picture, which is painted on copper, was aſcribed to Le Brun; but on the back is wrote, "——— Gentile."

The dimenſions are, one foot ſeven inches and an half in height, by one foot two inches in breadth.

A

PICTURE

By BENEDETTO LUTI,

REPRESENTING a woman with a bunch of grapes in her hand; and a child by her with a garland of oak leaves.

There is also in the picture a representation of Pan, with another child and a satyr. The ground of the picture is landscape.

The dimensions are, one foot eleven inches in height, by one foot five inches and an half in in breadth. I have seen a drawing of this picture, and, if I am not mistaken, an engraving in clare obscure.

THE VICTORY OF JOSHUA

Over the AMALEKITES,

By the Elder TEMPESTA.

THIS is one of the moſt capital battles of that famous painter. There is a large print of it conſiſting of two ſheets, done by the painter.

The dimenſions are, four feet ſeven inches in height, by ſeven feet in breadth.

A

BATTLE in the HOLY WAR,

By the Younger TEMPESTA.

THIS battle is finely painted, and highly finiſhed. It is divided into three groups; which prevents that confuſion complained of in the tout enſemblé of a battle.

In the group to the right ſide the principal figure is a Chriſtian: rays of light are about his head; which denote a hero of ſanctity, and agrees with the character of St. Lewis King of France.

Behind him is a king, with a rayed crown, with a ſword in his

hand ready to ſtrike; this ſeems to be intended for Richard King of England, commonly called Coeur de Lion.

In the foreground of this ſide of the picture a man lies on his back, holding up his ſhield with his left hand, and his ſword in his right.

The principal figure of the ſecond group is a Turk, with a turban; his bow bent, and the arrow directed to St. Lewis. Both of theſe heroes are on white horſes; but St. Lewis's is of a fairer colour.

In the third group, the principal figure is a Chriſtian, with a red drapery, a blue mantle coming over his left ſhoulder, croſſes

his breaſt, with a helmet upon his head; he ſits on a bay horſe, whoſe mouth, mane, and tail are white: with his ſpear he pierces the lower part of the back of a Turk with ſuch force, that it pierces the horſe, and has made him fall down; the Turk ſtill holding his ſword in his right hand, and his ſhield in his left, is tumbling from his horſe; his head, which is covered with a large turban, is not far from reaching the ground.

The background of the picture is landſcape and ſky.

The works of this painter are rare and much valued, although his character as a man was exceedingly bad.

The dimenſions are, three feet two inches and half in height, by five feet one inch and an half in breadth.

OUR SAVIOUR AMONG THE DOCTORS,

By GUERCINO DA CENTO.

THIS picture is in two groups; containing eight figures larger than life.

On the foreground, on the right ſide of the picture, is a large manuſcript, with a covering of a light brown colour. Upon this another manuſcript is placed on one end, which bends, and partly opens with its own gravity; the covering is dark, and the leaves of a white colour: the whole is ſo conducted as to throw back

the figure behind, and to increaſe the relievo of the picture.

The man who ſits behind the manuſcript is naked to the waiſt; about which is a brown drapery that hangs down till it come near the ground: his head is ſeen in profile, and in ſhade, mixed with ſome reflexions of light; his hair and beard are of a dark brown; he reſts his left elbow on his knee, and with three fingers takes hold of the lower part of his face, the forefinger ſtretched upwards, touches the left ſide of his noſe; his body bends obliquely forward the better to hear the converſation; his right hand takes hold of a book which reſts upon his knee, which is finely ſeen in per-

ſpective; and the leg and foot, their full length, appear in the air, entirely detached from the ground of the picture, and ſeem to the eye as advanced beyond the frame itſelf.

Beyond this doctor ſtands one of inferior rank, who may be a ſervant, holding books which reſt upon his ſhoulder: this perſon is in ſhade, intermixed with faint reflexions; a little light paſſes between his arm, and the book which it ſupports.

Our Saviour ſtands neareſt the center of the picture, on this right ſide group; his right hand takes hold of his forefinger, as one demonſtrating or reaſoning, as Socrates appears in the School of

Athens; his head is uncovered; his hair brown; the right ſide of his cheek in the light; the reſt of his face is in ſhade, mixed with reflexions; his drapery is linnen, with a red, and dark-coloured mantle; the light glides along the back of his right hand, and falls upon his right foot, the toes of which are toward the foreground; the light and ſhadow are ſo managed in falling on the drapery, that they give the whole great roundneſs.

Immediately beyond our Saviour, and advancing more towards the left of the picture, there is a gate; beyond the gate a ſtair; and at the head of the ſtair two figures; behind whom appears

ſome landſcape, which ſhews that this gate conducts to the outſide of the building. Upon the bottom of the ſtair, and upon its ſteps, a light comes from the right ſide of the picture, behind the figures, and is ſo managed as to increaſe the depth of the picture, and ſhew a great diſtance beyond the figures.

On the left ſide of the picture, neareſt the foreground, is a figure, whoſe head is ſeen in profile, covered with a white turban; the colour of his beard is black; his drapery is red velvet, lined with cloth of a faint yellow, ornamented; he has a large vellum manuſcript upon his left knee, which he keeps

ſteady with his left hand, taking hold of it by the head of the page, which points towards the right ſide of the picture; the left ſide of the book, advancing towards the foreground, throws a great part of the leg which ſupports it into ſhade; a light, coming obliquely from the right ſide of the picture, puts the foot and forepart of the leg in the light, that which is obſtructed by the book only excepted. From the gate in the background there comes a light that detaches this figure from thoſe behind, and produces very beautiful reflections upon the red drapery; the right leg is foreſhortened, and approaches obliquely to the fore-

ground; about one third of the foot from the toes is in ſhade; the reſt is ſeen in the light to near the middle of the leg; the knee of this leg is upon the ground; the ſole of the foot and the hinder part of the leg is ſeen; the muſcles ſtrongly and particularly marked. The painter ſhews himſelf ſo great a maſter of foreſhortening, that he ſeems to equal nature, ſo that nothing could be wiſhed more complete.

Immediately beyond this figure, appear two hands ſtretched out; the body to which they belong is concealed by the figures that ſurround him; the hands are perfectly detached in the air; the right hand is ſeen front, and

the left in profile; the light falls ſtrongly on the forepart of the hand, and on the fingers curved forwards with a mixture of ſhade; the thumb and palm of the hand advances to the foreground of the picture, all in ſhade ſurrounded by light, except the upper part of the thumb; round the wriſt a little white drapery is ſeen, and above it a drapery of blue and red.

Beyond this doctor, appears an old man, bald; his beard grey; his head is ſtretched forward; his hands are concealed.

Immediately behind him, appears a figure in front, his head covered with a turban; admiration is in his countenance; his

right hand is lifted up, and ſeen in front, fully ſpread; about his wriſt appears white drapery; the reſt of the drapery is of a dark colour, except about the neck you ſee the ſame white drapery, covered immediately with one not ſo dark as the upper garment. This man points with his left hand, ſtretching out his fore-finger, the reſt of his fingers being folded; the back of his hand is turned obliquely toward the foreground; the light and ſhade falling upon it, give it an extraordinary roundneſs; and a little light that falls on the inner ſide of the white drapery of his ſleeve, as it were behind the arm, deceives the eye, and makes one

imagine they ſee round the hand; this hand is directed obliquely towards our Saviour.

There are two figures behind, eagerly looking over the heads of the others, as extremely deſirous to ſee and hear what paſſes.

The painter has given the figure of our Saviour great roundneſs and ſimplicity of character; but more natural than graceful. The truth of his imitation, the fineneſs of his penciling, the great relief of his figures, as they appear in this picture, are equalled by few, and ſurpaſſed by none.

The lights and ſhades have ſtrong features of Guercino; and

the colouring is not inferior to Jordans, Rembrant, or any diſtinguiſhed by their ſtrength of colouring in the Flemiſh ſchool.

The dimenſions are, five feet eleven inches and an half in height, by ſeven feet eight inches in breadth.

SAINT PAUL,

By GUERCINO. On wood.

HIS face is ſeen in front, a little inclined to the left; his head is uncovered; his hair and beard black; the laſt is large and long; his drapery is of a dark brown, covered with a red mantle; a large manuſcript open, reſts upon his knee; the ſide neareſt him is perpendicular, and the ſide that reſts on his knee horizontal; his hand reſting upon this under ſide, with his fingers curved, his forefinger pointing, ſeems to be marking a particular paſſage. The ſame artful management of light and

ſhadow appears in painting this hand, as in the picture before deſcribed; and in the writing of the open pages, the appearance of an antient manuſcript is finely imitated. In the expreſſion of the countenance there is a boldneſs, that marks one determined in oppoſing gainſayers; which the painter probably ſuppoſes preſent, though not painted.

The dimenſions are, three feet four inches and an half in height by two feet four inches and an half in breadth.

ANOTHER

SAINT PAUL,

By GUERCINO.

THE figure is nearly in front; the head reclined to the right; his right elbow inclines toward the background; and his arm rising upwards, the hand comes before his breast, which touches the forepart of the thumb, and points of his fingers; in the curve of his arm the handle of his sword is seen, the blade going perpendicular to the ground; his left arm advances obliquely towards the foreground of the pic-

ture; his forefinger points to a particular paſſage of a manuſcript that lies before him, and his other three fingers are curved. The manuſcript lies very horizontal. Before it is an ink-horn, in which ſtands a pen; an anachroniſm very common among painters.

The drapery of St. Paul is linnen, like a modern ſhirt, finely imitated; the drapery above the linnen is red, ornamented with gold about the neck; his mantle is of a dark colour.

The dimenſions are, three feet ten inches in height, by three feet one inch in breadth.

A CONCERT OF MUSIC, BY MICHAEL ANGELO CARAVAGGIO.

THIS picture contains eight figures, the size of nature, who sit round a table. The figures and draperies seem to be painted after nature; and are strongly marked by the peculiar characteristics of Caravaggio.

The dimensions are, four feet in height, by six feet three inches in breadth.

OUR SAVIOUR

Crowned with Thorns, and a Reed in his Hand, by CARAVAGGIO.

THE ground of the picture is dark. The light comes from above, as it generally does in the works of this painter.

The repreſentation is ſolemn, the recollection deep, but inſpires a melancholy gloom. The picture was probably intended for enlargement. This figure has been nearly copied in a ſmall picture by his diſciple Valentini.

SAINT SEBASTIAN

Tied by the Arms to a Tree, with an ANGEL drawing an Arrow out of his left ſide;

By GERARD SEGERS.

St. Sebaſtian and the angel are painted at full length. The figure of St. Sebaſtian is ſlender, elegant, and leſs than ordinary life; he is naked, excepting a little drapery round his midle; the anatomical part well underſtood.

The drapery of the angel is white and yellow; he ſhews great attention in taking out the arrow

gently; but his form is rather human than celeſtial.

The ground of the picture is landſcape and ſky. There is a fine print after this picture.

The dimenſions are, four feet one inch and an half in height, by three feet one inch and an half in breadth.

THE

MAID OF ORLEANS,

By VALENTINI, a Diſciple of Caravaggio.

THE light from the right ſide of the picture falls upon her face, and breaſt, upon the right ſide of her armour, and upon the looſe red drapery which hangs down before her; in her left hand is a garland of laurel.

The dimenſions are, two feet four inches and an half in height, by one foot eleven inches and an half in breadth.

DAVID PLAYING on the HARP,

By VALENTINI.

A PICTURE larger than ordinary life. His drapery is black, white inclining to yellow, reſembling ſilk, a white frieze inclining to azure, covered with a brown ſilk which partakes of orange. His hands touch the ſtrings of the harp on both ſides; he has a rayed crown on his head; his hair and beard are black; the light falls from above upon the upper part of his face, upon his left arm and hand. The back-ground of the picture is brown.

The dimenſions are, four feet

two inches and one fourth in height, by three feet one inch and one fourth in breadth.

AN

ECCE HOMO,

By VALENTINI.

OUR Saviour is crowned with thorns; his hands bound.

On his right ſide one points to him, ſaying, Behold the man.

On the other, one places a reed in his right hand. This figure has a deriding countenance; is ſeen in profile; his mouth very open, meant to be ſaying, Hail, King of the Jews!

The dimenſions are, eleven inches in height, by nine inches and an half in breadth.

MUTIUS SCAEVOLA,

By VALENTINI.

HE has killed the ſecretary, who lies upon the foreground of the picture, inſtead of Porſenna, whom he intended to kill. He ſtands firm; and holds his right hand in the flame, declaring, that five hundred Romans were no leſs determined.

Porſenna, admiring, and fearing ſuch extraordinary intrepidity, forgives Mutius, and makes peace with the Romans.

The whole light comes from a fire in the center of the picture.

The dimenſions are, three feet three inches and an half in height, by four feet two inches and an half in breadth.

A

MAN who Laughs and Drinks,

By VALENTINI.

The dimenſions are, one foot ten inches in height, by one foot ſix inches in breadth.

I have ſeen no copies or prints of the preceeding pictures of Valentini.

A

YOUNG MAN

Playing on a German Flute,

By ANDREA DEL SARTO.

THE dimenſions are, three feet two inches height, by two feet five inches and an half in breadth.

AN

ECCE HOMO,

With a variety of inſulting and mocking Figures;

By the ſame Painter. On wood.

THE dimenſions are, two feet ſix inches in height, by three feet ten inches in breadth.

A BATTLE, OR SHOCK OF CAVALRY,

By GIACOMO CORTESI, called BOURGUIGNONI.

THE dimenſions are, two feet one inch and an half in height, by two feet ſeven inches and three fourths in breadth.

THE

ASSUMPTION of the VIRGIN,

By PIETRO BERRETINI DA CORTONA.

THE Virgin is in the center of the picture; her head is inclined to the right; both her hands are on her breaſt; ſhe is looking up towards heaven; her drapery is white, brown, and a blue mantle. There are cherubs in the air.

The figures on both ſides are amazed. One of them ſeems to be Magdalene, by the vaſe ſhe takes hold of with her left hand. The ground of the picture is landſcape.

The dimenſions are, three feet in height, by two feet four inches and an half in breadth.

ARGUS AND MERCURY,

Aſcribed to PIETRO DA CORTONA,

ARGUS is aſleep, and Mercury it ready to put out his eye. The dimenſions are, three feet two inches in height, by four feet three inches in breadth.

OUR SAVIOUR

Crowned with Thorns,

In the manner of CARAVAGGIO.

HIS hands are pierced; the one is on his breaſt, and the other is lifted up.

The picture has a great deal of force; but fails in beauty, grace, and propriety.

The dimenſions are, two feet five inches in height, by one foot ten inches in breadth.

A

PENITENT MAGDALENE.

By FRANCESCO MOLA.

HER head is inclined toward the left of the picture, and her feet towards the right; her hands ſtretched out towards the left are joined; ſhe looks down to a crucifix nearer the foreground of the picture.

The dimenſions are, three feet two inches in height, by four feet two inches in breadth.

SAINT JOHN READING,

The Companion of the Former,

By the ſame Painter.

His book reſts upon the ground, which he takes hold of with both hands; he is reclined under the ſhade of ſome trees behind him; his drapery is a looſe ſcarlet mantle, and a girdle of camels hair. His ſymbol, the lamb, reſts at his right ſide.

The dimenſions are, three feet two inches in height, by four feet two inches in breadth.

THE

ASSUMPTION of the VIRGIN,

By CARLO MARATTI.

SAINT Peter is on the foreground of the picture. The dimenſions are, three feet four inches in height, by two feet eleven inches in breadth.

A

MAGDALENE,

By the ſame Painter.

THE dimenſions are, two feet two inches in height, by one foot ten inches in breadth.

THE

FOUR STAGES of HUMAN LIFE

By RIBERA, commonly called SPAGNOLET.

A BOY offers a bone to a dog ſleeping on the foreground of the picture. A girl holds a basket in her left hand, with proviſions. A taller girl plays on a muſical inſtrument. An old man, with a bald head and a grey beard, a baſket in his left hand, his cap in his right, ſeems to be offering its contents to an old woman, who is employed in ſewing. She wears ſpectacles, and is ſtrongly wrinkled.—The figures in this

picture are probably taken from nature.

The dimenſions are, four feet one inch in height, by five feet eight inches in breadth.

PROMETHEUS

Fixed to a Rock, the Vulture tearing his Liver,

By SPAGNOLET.

THE drawing of this figure has all the preciſion and excellence of Annibal Caracci; and ſome connoiſſeurs think it ought rather to be aſcribed to him than Spagnolet.—I have ſeen no prints of the two preceding pictures.

The dimenſions are, three feet five inches in height, by four feet two inches in breadth.

THE FLAGELLATION OF OUR SAVIOUR,

On wood; aſcribed by ſome to

FEDERIGO ZUCCHERO.

THE background is dark. The whole light of the picture comes from a torch held by a man on the left ſide of the picture. This man, though old, is vigorous; his complexion is brown; his beard white; he has a green cap on his head, but the riſe in the middle is of a red colour; he is ſeen very near a profile.

There is a figure behind him, of which nothing is ſeen but part of the face.

There are three employed in the ſcourging of our Saviour. One on the left ſide plucks the hair with his right hand, and his left is ſtretched out with a ſcourge in it; his head is covered with a red cap; his profeſſion is ſeen in his countenance; the coloury of his fleſh is a reddiſh brown; his drapery ſuited to his rank.

Another ſcourger ſtands upon the right ſide of the pillar, behind the right of our Saviour; his right hand is lifted up to ſcourge, and his face turned looks back to our Saviour: the colour

of his face is brown and ruddy; and his beard long and red.

There is a figure in profile, a part of whoſe face is only ſeen. And nearer the foreground of the picture, another with rods in his left hand: this figure is ſeen in a back view; but his head is turned about ſo as to ſee part of his right cheek; the upper part of his body is naked to the waiſt, and his legs and feet.

On the right ſide of our Saviour, an arm and hand appear ſtretched forth to lift a ſcourge, which lies on the ground.

Our Saviour is tied to a pillar, which reaches to near the full height of the picture; his eyes are ſhut; his mind recollected;

an expreſſive conſtancy is in his attitude and countenance; he has no drapery but about his waiſt. Every thing relative to the figure is well underſtood, and neatly finiſhed. The light falls on the forepart of the figure; the ſhades are warm and brown.

The dimenſions are, one foot ſix inches in height, by one foot two inches in breadth.

A

PICTURE

By BENEDETTO CASTIGLIONE.

THE light of the picture is the flame of an altar, which throws its ſtrongeſt light on a woman, who ſits on a goat; her drapery is looſe, and almoſt falling off her ſhoulders; her breaſt is naked; ſhe has no cincture.

Immediately before her are two young Bacchanals. One of whom ſits with his legs ſtretched to right and left, with a patera in his hand for ſacrifice.

The ſurrounding objects are ſeen with a diſmal glimmering

light; and are intended by the painter to inſpire averſion and terror. The architecture behind the altar, without order or proportion, is an image of the ſcene. The picture perhaps repreſents a ſacrifice to Circe made in a hollow cave.

A male figure, of a ruddy, brown complexion, proſtrate, his eyes directed, as paying homage, to the woman who ſits on the goat. This figure is ſo deformed, that he is ſcarcely entitled to be called human; and he ſeems to be in a progreſs to further brutality.

The whole ſcene of the picture ſeems to repreſent what Plato ſays, That the worſhippers are trans-

formed into the reſemblance of the object they worſhip: the worſhippers of the celeſtial Venus become divine; but of the terreſtrial, earthly.

Some think this picture ought to be aſcribed to Lucas Jordano.

The dimenſions are, three feet three inches and one fourth in height, by four feet five inches and an half in breadth.

I have ſeen no print nor copy of this ſingular picture.

SCIENCE trampling IGNORANCE and cheriſhing the ARTS,

By DOMENICO FETI.

AT her right lie books and mathematical inſtruments; in her right hand a buſt, and in her left a picture; by which there are muſical inſtruments and books. There is a Cupid in the air, with a garland in his hand ready to crown her.

The dimenſions are, three feet ſix inches and an half in height, by four feet three inches and an half in breadth.

A

YOUNG MAN with a Turban,

By LANFRANC.

THE dimenſions are, one foot eleven inches in height, by one foot five inches in breadth.

SAINT JEROME,

With a Mort-Head,

Aſcribed to the ſame Painter.

THE dimenſions are, two feet three inches in height, by one foot eight inches in breadth.

A

LANDSCAPE,

Painted on wood,

Probably by CLAUDE LORRAINE.

TO the left there is a great group of trees; nearer the foreground a ſhepherd ſits, playing on his pipe, while his flock is feeding. To his right there is a precipice; to his left a high mountain, on which a ſolitary traveller is ſeen. Along the ſide of the mountain, the light reflects vividly on ſome places, which are barren ſand or rock, and contraſts the green.

The sky is warm; the clouds are brilliant, by the intermixing light of the ſun: the effect of which light is perceptible thro' the foliage of a tree to the left of the picture.

The dimenſions are, one foot eleven inches in height, by three feet in breadth.

A LANDSCAPE, on wood,

Painted either by CLAUDE LORRAINE, or by a Diſciple.

TO the right there is a river, over which there is a high bridge. To the left of the bridge there is a high round tower, and trees dropt at different diſtances. A warm evening ſky reflects upon the water, and is contraſted with a blue ſky to the left. The effect of the reflexions of the ſky appears upon the foliage over againſt it. This picture is painted with a free pencil; but is not highly finiſhed. The dimenſions are, one foot eight inches and an half in height, by two feet three inches in breadth.

TWO

NIGHT-PIECES,

The ſubjects tragical,

By SALVATOR ROSA. On wood.

IN the one there is a woman tied with a chain, to whom a man points with his right hand; his left is upon his breaſt; he is ſeen in profile; he looks towards a lady, who ſits upon a throne; and kneels upon his right knee: the ſubject of his addreſs ſeems to be the woman in chains.

In the companion to this picture there is a dead body, ſtretched under a lamp. A man in armour

flying in great alarm: a ſword lying near him.

They are both of one ſize, viz. ſeven inches and one fourth in height, by eleven inches in breadth.

TWO SEA-ENGAGEMENTS,

Suppoſed to be by SALVATOR ROSA.

THE grounds are dark. They are both of the ſame dimenſions, viz. two feet two inches in height, by three feet two inches in breadth.

SAINT JEROME,

On cloth, paſted on wood, by SALVATOR ROSA.

THIS figure is ſtrongly marked with age, and auſterity of life.

A

HEAD, larger than Life,

By SALVATOR ROSA.

THERE is a grandeur of manner and expreſſion in this head. It has no attribute by which it can be diſtinguiſhed; but is probably done for an Evangeliſt.

I know of no repetition nor print of the above pictures.

WILLIAM,
DUKE OF AQUITAINE,
By SALVATOR ROSA.

HE graſps a ſtandard in his hand with great vigour; his countenance marks the intrepidity of the hero. He offered to defend with his ſword the right of William Duke of Normandy to the crown of England; and from him came the cuſtom of having a champion at every coronation.

This picture is not only valuable as a work of Salvator Roſa, but as connected with the hiſtory of England.

There was a full length of this hero done by Salvator Roſa, as

mentioned in his life; as he was canonized, it might be in an attitude of devotion.

A LANDSCAPE,

By SALVATOR ROSA.

THE foreground is ſteep and rocky. An old hermit ſits upon the ground. A ſhepherdeſs, at a diſtance, ſeems to be ſpeaking to him.

There is an old caſtle towards the centre of the picture; and variety of trees, two of which are blaſted and broken as by thunder.—There was an engraving after this picture done at Glaſgow.

AN

ECCE HOMO,

By ANDREA del SOLARIO.

THIS compoſition contains eight figures. Our Saviour ſtands in the middle of the picture, with the crown of thorns; a brown drapery comes over his right ſhoulder; his face is pale, his hair and beard black; his hands are bound acroſs, the reed in his right hand; his breaſt and left arm are uncovered.

On his left is a ſoldier in armour; and by him a young Ethiopian.

On the right ſide of the picture there are two figures. The one next to our Saviour has a red cap faced with green; he is ſeen in front.

The figure by him may be intended for Pilate; he likewiſe wears a cap, but it is more ornamented; he has a large beard of a dark brown colour; his head and eye are a little turned to the right; his under drapery is dark and in ſhade, except a little white about the neck; a red ſilk drapery in diverſe folds lies over his right arm, which, from the elbow, advances toward the foreground of the picture; the thumb is ſtretched upward and obliquely forward; his foreſinger points to

the right, and the three following fingers are curved.

The picture, which is painted on wood, makes but one group; and the light on our Saviour is broad and ſtrong.

ANOTHER

ECCE HOMO,

By the ſame Painter; on wood.

THE ſame taſte and compoſition with the former; painted probably in an earlier period, and from different models.

THE VIRGIN IN GRIEF,

Supported by St. JOHN,

By GIORGIONE.

A STRONG light falls upon the Virgin. St. John is in deep ſhade. The abruptneſs of the light, and its colour, mark it to be the light of a lamp, and not of day.

The dimenſions are, two feet one inch and an half in height, by one foot and nine inches in breadth.

GASTON DE FOIX,

A full length, in armour,

Painted on wood, by GIORGIONE.

HE was killed near Naples, by purſuing the enemy too far. This portrait was probably done after his death, his eyes being cloſed.

This picture is leſs than two feet in length, by about one in breadth.

THE MIRACLE OF THE LOAVES AND FISHES,

By SEBASTIAN DEL PIOMBO, Scholar of GIORGIONE.

THIS painter became the favourite of Michael Angelo; and it is reported, that he gave him deſigns of his own to enable him to contend with Raphael; which Michael Angelo hoped would ſucceed, by the union of his own maſterly deſigns, and Sebaſtian's fine Venetian colouring. He went ſo far as to paint the Reſurrection of Lazarus, for Julio de Medici, intended to be hung as a companion to Raphael's Transfiguration;

but this ſcheme proved abortive; becauſe neither Michael Angelo nor Sebaſtian could imitate the graces of Raphael; while he could profit by every excellence of his contemporaries. This picture was ſent to Julio's epiſcopal palace at Narvon; and is now to be ſeen in the collection of the Palais Royal.

The characters of the heads in this picture reſemble thoſe of Michael Angelo. The colouring is ſtrong; the relievo great; the gradation of the figures, and the whole perſpective, excellent.

There are twelve figures near the eye. The multitude are at a diſtance, on the banks of the river.

Our Saviour is dreſſed in his ſeamleſs coat, and ſtands in the

ſtrongeſt light; his feet are uncovered; there are ſcarce any folds in his drapery; his hands are ſpread out bleſſing the ſmall proviſion; his features differ very much from every repreſentation of other painters.

The diſciples are all uncovered; and full of attention: their draperies are diverſified into red, blue, yellow, brown, and white. There is a figure that bends obliquely forward, and ſtretches out his right hand, whoſe body appears completely in the air; the light falls upon his head and back; he is clothed with a red drapery.

The dimenſions are, three feet four inches in height, by five feet ſeven inches in breadth.

TITIAN'S MISTRESS IN THE CHARACTER of VENUS,

By Titian.

THE upper part of the figure is uncovered; her left hand is ſpread upon her breaſt; and her right ſupports her looſe drapery; her head is turned to the left. On which ſide a Cupid ſtands with a mirror in his hand, which reflects that part of the face, arm, and body which are concealed.

The dimenſions are, three feet eleven inches and an half in

height, by three feet four inches and an half in breadth.

This picture has been engraved; and the attitude has been borrowed by painters, who used different models.

This particular picture was once in the collection of Monsieur Colbert; and was purchased from an old lady, who had it as a part of executry.

MARY MAGDALENE IN THE WILDERNESS,

A Half-length, by TITIAN.

SHE has no drapery; but her long hair, which falls over her breaſt, on which is placed her right hand.

This picture is remarkable for its relievo. It was purchaſed from the collection of Baron Fraula.

The dimenſions are, two feet ten inches and an half in height, by two feet one inch and an half in breadth.—This picture has been engraved.

OUR SAVIOUR

Crowned with Thorns,

A picture by TITIAN, about three quarter length.

HE has no drapery; his head is reclined towards the right; the right arm is seen; the left is hid by the turn of his body.

The dimensions are, two feet one inch and three fourths in height, by one foot nine inches and one fourth in breadth.

There is a repetition of this picture in the cathedral at Brussels.

A

HOLY FAMILY,

By TITIAN.

IN which is St. John the Baptiſt. Joſeph's face is a full view.

This compoſition has been engraved; but in the engraving Joſeph is different.

The dimenſions are, two feet ſeven inches and an half in height, by three feet two inches and one fourth in breadth.

THE FOUR STAGES of HUMAN LIFE

By TITIAN.

THIS picture is highly finiſhed. The ground is landſcape: the ſky repreſents the evening before ſun-ſet. Manhood is repreſented by a ſhepherd, who ſits under a ſhade, looking with the eyes of a lover towards a ſhepherdeſs, who has a pipe in each hand. She leans upon his knees, while he ſits upon the ground with his legs acroſs each other. His colouring is brown; and her's is fair and delicate; her hair is

yellow; ſhe wears a garland on her head; the drapery that comes over her arms is fine linnen, and the reſt red cloth.

At a diſtance, ſitting on the ground, toward the left ſide of the picture, is an old hermit, meditating on death. It appears by the old prints, that when this picture was firſt done, it had no hermit.

Beyond him two children ly upon the ground, mutually reſting upon each other, in a profound ſleep; they are both naked, and without wings. A third, about the ſame age, winged, and with a little drapery, is beginning to climb a tree.

The dimenſions are, three feet

two inches in height, by four feet ten inches in breadth.

The execution of this picture is every way worthy of Titian in his beſt time. It belonged to a painter, who beſtowed it as part of his daughter's portion.

There is another in the Palais Royale; which ſome think, who have ſeen both, is neither ſo highly finiſhed nor ſo well preſerved.

THE EMBALMING of our SAVIOUR, By TITIAN.

THIS compoſition conſiſts of eight figures; which are not imitations of the antique, but of ſimple nature.

The attitude of the dead body of our Saviour is near the ſame with his picture of the Laying in the Tomb.

The dimenſions are, three feet ten inches in height, by five feet one inch in breadth. I have ſeen no print nor repetition of this picture.

THE VIRGIN AND CHILD,

Accompanied by two ANGELS.

By TITIAN.

THE dimenſions are, two feet eight inches in height, by two feet one inch and an half in breadth.

I have been told that there is a repetition of this picture at Kenſington.

THE DESCENT of the HOLY GHOST AT PENTECOST,

Painted by TITIAN when he was ſixty-one years of age, and enlarged in the Saluté at Venice.

THIS picture is painted with extraordinary freedom, great variety and vivacity of expreſſion.

The dimenſions are, four feet nine inches in height, by three feet five inches and an half in breadth.

THE SMALL PICTURE,

Enlarged for the Altar of St. Nicholas at Venice; the large one is ſince ruined by time.

THE lower part of the picture repreſents ſix ſaints, in which connoiſſeurs find he has taken for a model an antient ſtatue for each.

On the right ſide of the picture is St. Catherine in profile; her face is turned towards the left. By her is St. Nicholas; a majeſtic figure, with an expreſſion ſuppoſed to imitate the force and greatneſs of the Laocoön. The next is St. Peter. The two that fol-

low are monaſtics; one of them is diſtinguiſhed by a white flower: theſe perhaps repreſent St. Anthony and St. Dominic. The laſt is St. Sebaſtian; whoſe attitude plainly reſembles the Antinous.

In the ſky appears the Virgin and Child, attended by angels.

An enlargement of this picture has been lately found torn by the middle ſeam of the cloth, in two halfs, and theſe in different places; and was purchaſed by the late Pope at a large price. This ſeam is obſerved to be uſual in Titian's large pictures.

The dimenſions are, three feet eight inches and an half in height, by two feet two inches and an half in breadth.

THE MARTYRDOM OF SAINT PETER MARTYR

Missionary to the Vaudois.

REPRESENTING two monks dreſſed in white; one of whom flies away in great terror; the other is caſt down on the ground; and a man in great fury, holding one of his arms with his left hand, lifts up his right to give him a mortal wound.

In the higher part of the picture are two angels; one of whom holds up the palm of martyrdom.

The figures, the trees, and the ſky are all highly finiſhed; but the colouring is ſomething different from Titian's; and is probably a copy, carefully done by Pouſſin.

The dimenſions are, two feet three inches in height, by one foot eight inches and one fourth in breadth.

The ſky, the landſcape, and the figures in this little picture are admirable; and as the great picture has been long in ruins, this muſt have been done at an early period. There are various prints after the original picture.

THE

SUPPER AT EMMAUS,

By TITIAN.

THE figures are differently arranged from thoſe in the picture engraved; and the manner of painting more in the ſtyle of Giorgione. The effect of the departing ſun in the ſky is beautiful.

The dimenſions are, three feet in height, by three feet ſix inches in breadth.

I have ſeen no engraving of the compoſition as in this picture.

THE SAME SUBJECT,

By TITIAN; on wood.

THE figures are disposed as in the engraving, and in the picture at Versailles.

This picture is highly finished, in the best coloury of Titian; and the countenance of our Saviour is of remarkably fine expression.

The dimensions are, one foot five inches in height, by one foot eleven inches and an half in breadth.

JOSEPH receiving the CHILD from the VIRGIN,

By TITIAN.

JOSEPH is on the right ſide of the picture, and a Biſhop kneels upon the left. This Biſhop is ſaid to be the ſame that was afterwards Sextus V.

The ſame compoſition is engraved in the Prince Leopold's Cabinet, with the portrait of a different perſon.

The dimenſions are, one foot eleven inches and three fourths in height, by two feet ſeven inches and one fourth in breadth.

VENUS AND ADONIS,

The size of life, by TITIAN.

THIS picture is remarkable for an extraordinary glow of warmth in the colouring. It has been later done by him than any I have seen on this subject, as appears by the changes and additions.

Adonis' head is covered by a hunting-cap. The Cupid is not playing with a pigeon, as in all the pictures on this subject engraved. He is here asleep; intended, perhaps, not only to represent the morning; but, allegorically, the situation of Adonis.

There is also an Aurora in the

clouds; and Adonis is attended with three dogs, which is one more than in the uſual pictures. The javeline, that is uſually incomplete, by riſing above the height of the picture, is here ſeen in its extremity.

The expreſſion of the figures, and the admirable beauty of the colouring muſt ſtrike with ſurpriſe and pleaſure.

This picture was in the collection of the Count Vatville; and was exchanged by him for other pictures.

The dimenſions are, ſix feet two inches in height, by ſix feet three inches in breadth.

VENUS SLEEPING,

By TITIAN.

THE ground is different from any other; and the figure after a different model. This picture has ſuffered by time.

The dimenſions are, one foot two inches in height, by one foot ſix inches and three fourths in breadth.

ANOTHER SLEEPING VENUS,

By TITIAN.

THERE is a Cupid ſitting on the foreground, at the right ſide of the picture; his right hand is lifted up to his hair; his left croſ-

ſes his breaſt; he reſts his bow on the ground.

On the right ſide, behind Venus, hangs a curtain. From behind the curtain the profile of a young man is ſeen, who plays upon a flute. The figure of Venus has ſuffered by time, and undergone ſome reparation.

The background is landſcape. In the diſtant ſky is ſeen the dawn of the morning.

The dimenſions are, three feet two inches in height, by ſix feet two inches and an half in breadth.

Titian has frequently repeated this ſubject; but I have ſeen none accompanied with the ſame ſcenery, landſcape, and figures.

A COPY
AFTER
ANOTHER VENUS,
By TITIAN,

An original formerly belonging to a noble Italian Family; and ſince to Mr. Hamilton, Hiſtory-painter at Rome.

THIS copy, which is highly finiſhed, was, with Mr. Hamilton's permiſſion, copied by Mr. COCHRANE.

The dimenſions are, three feet ſeven inches in height, by five feet ſeven inches in breadth.

THE GRACES AT A FOUNTAIN, Where there is a Statue of VENUS; By TITIAN.

TWO of the Graces only are ſeen: the one holds up a mirror, in which ſhe looks; her face being turned to the right ſide of the picture. The other, turned toward the left, reſts her right hand upon the fountain; her countenance is beautiful; and is all, as it were, real nature and life.

Theſe figures are accompanied with a great multitude of Cupids in different actions, and grouped

with great art; every figure has its own peculiar character; and the landſcape is beautiful.

Ridolphi mentions three different pictures done by Titian on this ſubject. This is later, and more perfect than the picture from which the print is done.

Titian's name is upon this picture; and it is, perhaps, the moſt capital work done by him. An eminent connoiſſeur, looking at the linnen, ſaid, He could have known the picture to be Titian's by that alone; becauſe nobody painted linnen in that manner but himſelf.

Bellori ſays, that Fiamingo the famous ſculptor, and Nicolas Pouſſin, took the forms of the

children in this picture for their ſtandard of taſte; and that the one by modelling after them, and the other by drawing and copying, acquired the excellencies that appear in their pictures, when they paint Cupids or children.

Several French writers affirm the ſame ſtory; but this was unknown to Pouſſin's brother-in-law; perhaps, becauſe it happened before his connection.

The dimenſions are, five feet ſeven inches and three fourths in height, by five feet nine inches in breadth.

A

CONCERT OF MUSIC,

By TITIAN. On wood.

IN the principal group there are twelve figures. On the right ſide of the picture a man ſits playing on a guitar. The next figure is playing on a harpſichord: theſe figures face one another.

Beyond this laſt figure is one ſinging; who probably directs the band; his eyes ſeem to be looking down towards a paper.

The following figure plays on a violin, and is nearer the fore-ground. In the ſame line with

the former finger, there is another, who has a book in his hand.

The two figures that follow have their faces turned towards the right of the picture, and play on wind-inſtruments. The firſt is clothed in red, and ſeen in profile: the other in green. The laſt figure in the concert plays on a baſs-viol.

The four remaining figures in this group are hearers of the concert. There is a dog in the foreground, much in the lion-form.

To the left of the picture there is a ſmall group, containing two ladies, and ſome diſtant figures.

The dimenſions are, one foot

three inches and an half in height, by two foot fix inches and an half in breadth.

ORPHEUS IN THE SHADES,

By TITIAN.

THIS compoſition conſiſts of nine figures, leſs than life. On the right ſide of the picture is Charon, Syſiphus and Orpheus. In the centre the Furies. On the left ſide Pluto and Proſerpine.

The dimenſions are, four feet four inches in height, by five feet eleven inches in breadth.

I have ſeen no print nor repetition of this picture.

THE

VIRGIN AND CHILD,

With St. JEROME, St. CATHERINE, and another Saint kneeling before them;

By TITIAN;

Though perhaps not all coloured by himſelf.

SAINT Jerome is offering drink from a ſhell. All the figures are the ſize of life.

The dimenſions are, four feet ſix inches in height, by ſix feet ſix inches in breadth.

THE VIRGIN, OUR SAVIOUR, AND SAINT JOHN,

Painted on wood, by TITIAN.

THE dimenſions are, one foot ſeven inches in height, by one foot four inches in breadth.

TWO WOMEN BATHING,

By TINTORET.

THE figures are the ſize of life, highly finiſhed, and of great relievo. The painter ſuppoſes them to hear the noiſe of ſome perſon or perſons coming that way; at which the youngeſt cloſes her eyes, and hangs down her head, turning it away from the quarter from which the ſound is ſuppoſed to come.

The other, leſs timid, applies her left hand to one of her breaſts in manner of one giving ſuck to a child: an expedient by which the painter informs us that ſhe

is a matron. She rests her right hand upon the ground; and turns about her head to the place from whence the sound comes, with a menacing air.

There are two figures done after the same models in Tintoret's Slaughter of the Innocents.

The dimensions are, three feet one inch in height, by four feet five inches in breadth.

OUR SAVIOUR

Taken down from the CROSS,

By TINTORET.

THE composition consists of five figures. Joseph of Arimathea supports the dead body of our Savi-

our. Magdalene has her arms ſtretched out; her body is bowed down; ſhe is looking to the Saviour. Another woman ſupports the head of the Virgin, who is falling into a faint.

There is a print of this picture, which appears to have been done from this individual one; being of the ſame ſize with the print, except a little concealed from the graver by the frame. There are few works of Tintoret on ſo ſmall a ſcale.

The dimenſions are, eleven inches and an half in height, by one foot two inches and an half in breadth.

THE TAKING DOWN FROM THE CROSS,

A BOTZO, by TINTORET.

THIS compoſition conſiſts of upwards of fifteen figures. The colouring is warm; the light and ſhadow ſtrong; the attitudes and expreſſions much diverſified and animated. I know not whether there is any large picture or print after this compoſition.

The dimenſions are, two feet in height, by one foot eight inches and an half in breadth.

THE

BURNING OF TROY,

At MIDNIGHT, from VIRGIL,

By TINTORET.

THIS picture is done with great fire and ſpirit; but not much finiſhed; and is become ſo dark, that it is not to be ſeen without a ſtrong light and proportionate diſtance.

The dimenſions are, four feet eleven inches in height, by ſeven feet eleven inches in breadth.

HEZEKIAH THREATENED WITH DEATH,

After having ſhewn his Treaſures to the Meſſengers of the King of Babylon; a fine picture,

By PAUL VERONESE.

BEHIND the King is a red curtain; behind the curtain, branches coming more to the left; behind the branches, part of a round temple; and behind the temple, a ſky beſpread with white clouds.

The King's feet are upon a red cuſhion; his under drapery is yellow, the upper mantle red; the folds are large and elegantly

diſpoſed; his hands are claſped in one another; his right elbow leans upon a table loaded with gold, and ſupports the other arm; the arms croſs his breaſt, but are finely detached from it by the light which ſeems to come from above, and falls between the arms and breaſt. Surpriſe and conſternation are in his countenance; his head is turned to the left of the picture; where Death, in the form of a ſkeleton, enters with a menacing countenance.

Immediately before Death is a table covered with red ſilk, ornamented with gold, and loaded with little bags filled with treaſure. Beyond the table, to the right, on which Hezekiah leans,

a ſtatue of gold is partly ſeen; and above the gold on the table, lies his crown.

On the foreground of the picture, to the right, are vaſes of gold and ſilver. By the vaſes, is an open trunk, filled with ornaments of gold and precious ſtones, part of which hang over upon the outſide.

The dimenſions are, four feet ſix inches in height, by three feet ſeven inches in breadth.

I know of no repetition nor print after this fine picture.

THE WISE MEN OF THE EAST

Paying Homage at the Birth of our SAVIOUR,

By PAUL VERONESE.

THE King that kneels is clothed in a bright yellow. Two boys ſupport his train: the one neareſt the eye is chiefly clothed in white. The figures that have different turbants and caps, repreſent his guards.

At this period, Paul Veroneſe has had a falſe idea of contraſt. Beſide a head of the greateſt gravity, thought, and devotion, he

places a profile, almoſt touching it, ſtrongly marked by levity and folly; which makes the ſame unnatural mixture as tragedy with comedy. He has alſo placed an ape, altho' in the ſhade, very improperly, near the Virgin; and the pleaſing impreſſion made by the figure of the Virgin, far from being heightened by the ſight of that diſagreeable object, is rather diſturbed.

The dimenſions are, two feet four inches in height, by three feet ten inches in breadth.

Paul Veroneſe has painted this ſubject ſeveral times; but I have ſeen no repetition nor print of this particular compoſition.

AN

ENTERTAINMENT or COLLATION

By PAUL VERONESE.

On Wood.

THERE are six persons sitting round an oval table, in pairs, in the open air, in a court; on each side of which there is magnificent architecture and figures. Behind, there is more architecture and mountains.

The dimensions are, two feet five inches and an half in height, by three feet eleven inches in breadth. This picture is probably not engraved.

THE
FEEDING OF FIVE THOUSAND
WITH
FIVE LOAVES and TWO FISHES,

By PAUL VERONESE.

THIS picture may contain about one hundred figures, of both ſexes and of all ages, ſitting in the field. The trees that riſe behind them ſeem a foreſt. Few compoſitions contain ſo great a variety of forms, expreſſions, and attitudes; all executed in a maſterly manner, after conſulting nature: for each figure has its own peculiar form and character, as people are ſeen in life.

There are two naked children, and two dogs of a white colour, upon the foreground.

The dimenſions are, one foot ſeven inches and an half in height, by two feet eight inches in breadth.

I know not if this compoſition was ever enlarged or engraved; few would attempt to copy ſo large a compoſition.

THE WISE MEN OF THE EAST,

By PAUL VERONESE.

A Compoſition of about ſixteen figures; with a camel and horſes. In the background there is a palace to the right, and a landſcape

to the left of the picture. This picture was probably painted to be enlarged.

The dimensions are, one foot ten inches and an half in height, by two feet one inch and three fourths in breadth.

THE SLAUGHTER OF THE INNOCENTS AT BETHLEHEM,

By PAUL VERONESE.

IN this picture the mothers all lament, without resentment; and it is perhaps the only one where the subject is treated in that manner.

The dimenſions are, three feet four inches and an half in height, by five feet in breadth.

OUR SAVIOUR,

After having been taken down from the Croſs, ſupported by the

VIRGIN AND AN ANGEL,

BY

PAUL VERONESE. On copper.

OUR Saviour is in the attitude of ſitting; his head reſts upon the Virgin's breaſt. Her fingers are ſeen under each arm ſupporting his body.

The angel weeps; his face is ſeen in profile, looking towards

our Saviour; with his right hand he ſupports the left of our Saviour; his left arm extended, the hand open, is expreſſive of the lively feelings of his mind.

The right arm and hand of our Saviour hang perpendicularly down: this differs from another picture of his on the ſame ſubject; where his hand is curved.

The dimenſions are, one foot five inches and an half in height, by one foot one inch in breadth.

The firſt mentioned picture of this compoſition was engraved by Auguſtine Caracci; and of late in the cabinet of Crozat.

THE KINGS PRESENTING THEIR OFFERINGS,

By PAUL VERONESE,

When a Young Man. On wood.

THERE is a golden crown and ſceptre lying on the foreground; and beyond them, a golden vaſe.

One of the Kings ſalutes the hand of the Child; his upper mantle is a rich ſcarlet, lined with white ſatin; the garment below is green; and from below that again, there appears a drapery of red and yellow, approaching a gold colour.

Behind this King ſtands another, who has a gold vaſe of a different form, which he is juſt opening; his drapery is of four different colours.

Joſeph is behind, in a leaning attitude: the painting of his face very much faded.

The Ethiopian King has likewiſe a vaſe, which is different from the other two, in his left hand, and his ſceptre in his right.

The dimenſions are, three feet ſix inches in height, by two feet five inches in breadth.

TWO SHEPHERDS

In the Field, with a Flock;

A BOTZO; by BASSAN.

THE dimenſions are, nine inches in height, by ten inches and an half in breadth.

ANOTHER

FLOCK, with three SHEPHERDS,

By BASSAN.

TWO of them have veſſels in their hands. There are two dogs: one of them is aſleep on the fore-ground.

The dimenſions are, one foot ſeven inches and an half in height, by one foot nine inches and an half in breadth.

A

NIGHT-PIECE,

By BASSAN.

SAINT JOHN holds a candle, from which comes all the light in the picture. The ſubject is, our Saviour, after having been taken down from the croſs. His head reſts upon the breaſt of the Virgin; his feet upon the foreground of the picture; the light falls on his knees, and ſtreams down on his feet; it falls likewiſe on his face and breaſt, and upon a drapery that covers his belly, and falls down between his thighs; the reſt of the thighs are in the ſhade.

St. John holds our Saviour by the right hand, which is ſeen open, and the back of the left by the light falling upon it.

Behind our Saviour is the Virgin: the light ſhews the form of her face, and the outer ſide of the palm of her right hand.

Mary Magdalene ſtands behind with her arms ſtretched out, her hands open, and lifted upwards; her face is turned up, and inclined to the left.

The painter ſeems to have been more intent in ſhewing the ſurpriſing effects of light and ſhadow, than to pleaſe you with the beauty of his forms; and the effect of the whole is rather terrible than pleaſing.

The dimenſions are, two feet ten inches and an half in height, by two feet ſeven inches and an half in breadth.

OUR SAVIOUR

Taken down from the Croſs,

By BASSAN.

IN the middle of the picture is a candle of large dimenſion, that has a ſtrong blaze: from this candle all the light in the picture proceeds. The ſtandard of the croſs is ſeen, the reſt ſuppoſed.

Joſeph of Arimathea is placed behind the head of our Saviour,

which leans upon his knee; and he ſupports the upper part of his body with a cloth: he is ſeen in profile.

Behind Joſeph is a figure of an inferior rank, who leans upon a ladder.

Our Saviour lies with his head to the right ſide of the picture, and his feet towards the left: the light falls upon his breaſt, and upon his thighs; but much more upon his right thigh, which is neareſt to the foreground of the picture.

The Virgin is kneeling, her hands open, and declining downwards; her drapery is red, blue, and white; the light falls ſtrongly on her face, her white drapery, and her hands.

Mary Magdalene is to the right, ſupporting her. There is another woman in the ſhade weeping.

In the different countenances there is more thoughtfulneſs and inward recollection, than paſſionate grief.

The dimenſions are, two feet ſix inches in height, by three feet five inches and an half in breadth.

Theſe two laſt pictures are probably painted by Leander Baſſan.

THE

ANGELS APPEARING TO THE SHEHERDS BY NIGHT.

A Compoſition of ſeven human figures and an angel: the flocks are alſo ſeen. The effects of light and ſhadow in this picture are admirable.

The honeſt ſimplicity of the ſhepherds is exceedingly pleaſing; and the expreſſion of the paſſions natural, beautiful, and ſtrong. The coloury is freſh; and the execution of the whole is worthy of Giacomo Baſſan the father.

The dimenſions are, three feet five inches in height, by four feet one inch in breadth.

THE

SHEPHERDS

Preſenting their Offerings at the

Birth of our SAVIOUR,

By BASSAN.

The dimenſions are, two feet ten inches and an half in height, by four feet one inch in breadth.

A

RURAL SCENE,

By BASSAN.

ON the foreground are three cocks. To the right of the picture there is a woman milking a goat, and two others beſide it. To the left of the picture there is a man on horſeback, attended by two greyhounds. On the foreground of the ſame ſide, there is a woman pulling flowers, and putting them in a baſket. A rabbit feeds behind her.

On the right extremity of the picture there is a kettle ſtanding

on the ground. A man ſtands beſide it, with a pot in his hand. Beyond him there is a fire, with a pan hanging by a crook. A woman blows the fire with a pair of bellows. Behind her there is a cook employed; and a dog at his ſide. The ground of the picture is landſcape.

The dimenſions are, two feet eight inches and an half in height, by four feet in breadth.

THE SHEPHERDS

Presenting their Offerings, painted on wood by BASSAN.

THE RAPE OF THE SABINES,

By BASSAN.

THIS picture was painted by Bassan to be enlarged, and more highly finished. The enlarged picture is in the collection of the King of Sardinia.

PICTURES OMITTED IN THEIR PROPER PLACES.

THE VIRGIN.

A Study of RAPHAEL for a picture of the Virgin and Child, which he executed.

The dimenſions are, one foot ſeven inches in height, by one foot three inches in breadth.

A COPY
AFTER
RAPHAEL'S GALATEA

In the Little Farneſe.

THE dimenſions are, two feet one inch in height, by one foot ſeven inches in breadth.

INNOCENCE,
WITH A LAMB,

A Copy after Correggio.

THE dimenſions are, one foot and three fourths of an inch in height, by one foot three inches and an half in breadth.

THE SALUTATION of our SAVIOUR TO SAINT JOHN the BAPTIST,

By GUIDO. On wood.

A RED drapery, croſſing the left ſhoulder of our Saviour, comes round the right thigh, the other end falls over his back, and appears in elegant folds, gently blown by the wind; his expreſſion is meek benevolence; his air ſimplicity and grace.

The looks of Saint John mark a reverend attention; his face is

ſeen in profile; his breaſt approaches to a front view; his arms, croſſing each other, are placed on his breaſt; his body, bent forward, reſts chiefly upon his right foot; and his left knee bowing, the leg is thrown behind.

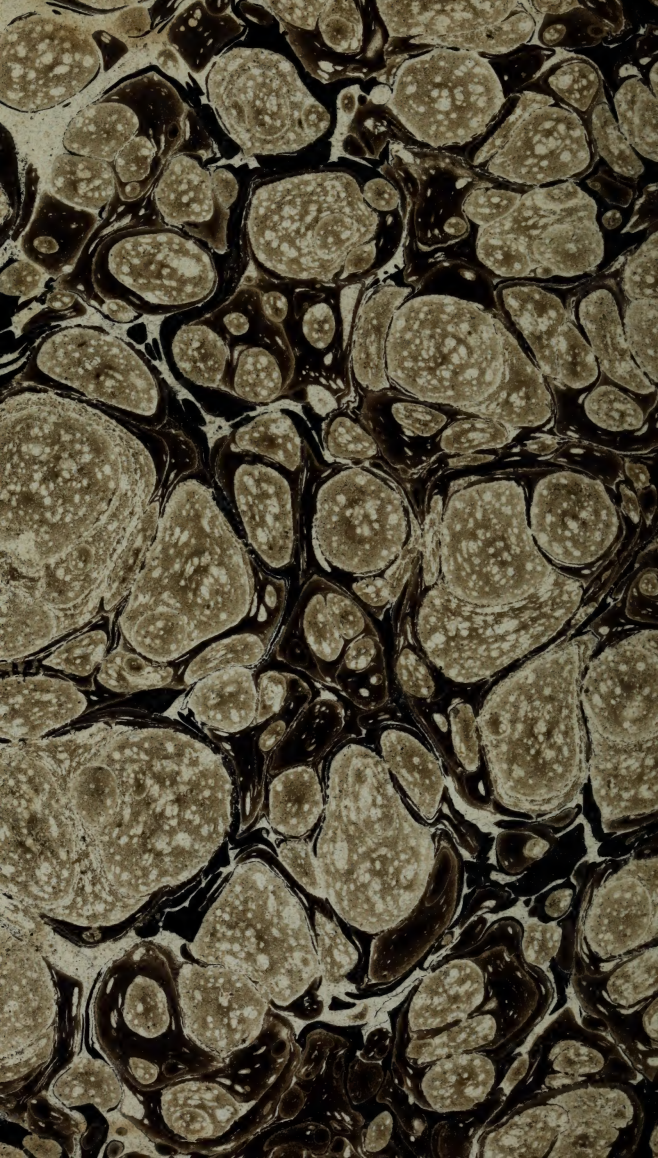
The left arm of our Saviour coming round the right ſide of St. John's neck, the hand reſts upon his left ſhoulder; and the right arm of our Savlour, which is uncovered, the hand open, is expreſſive of his goodwill to St. John.

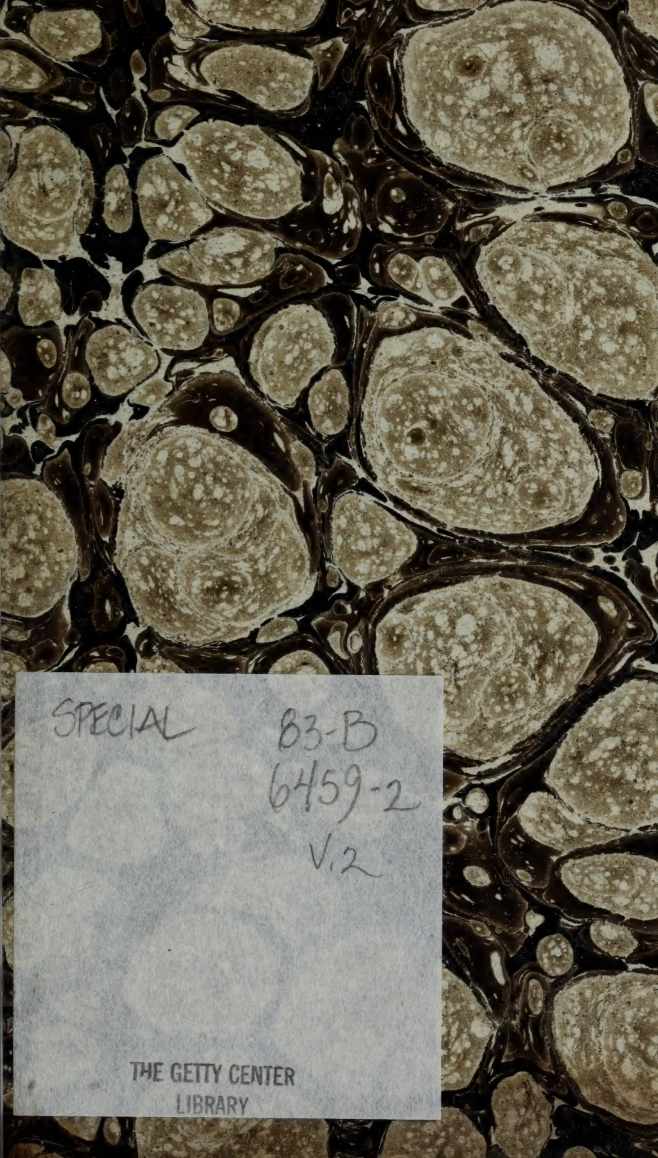
The ground of the picture is landſcape, and the figures are entire.

I have seen no engraving of this picture, which well deserves to be engraved.

The dimensions are, one foot three inches in height, by ten inches and three fourths in breadth.

THE END OF THE SECOND VOLUME.

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